DOCTOR WHO MAGAZINE

No 117 • OCT '86 • U.S. $2.75 CAN $3.50 • 85p
MARVEL

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Pin-up & News

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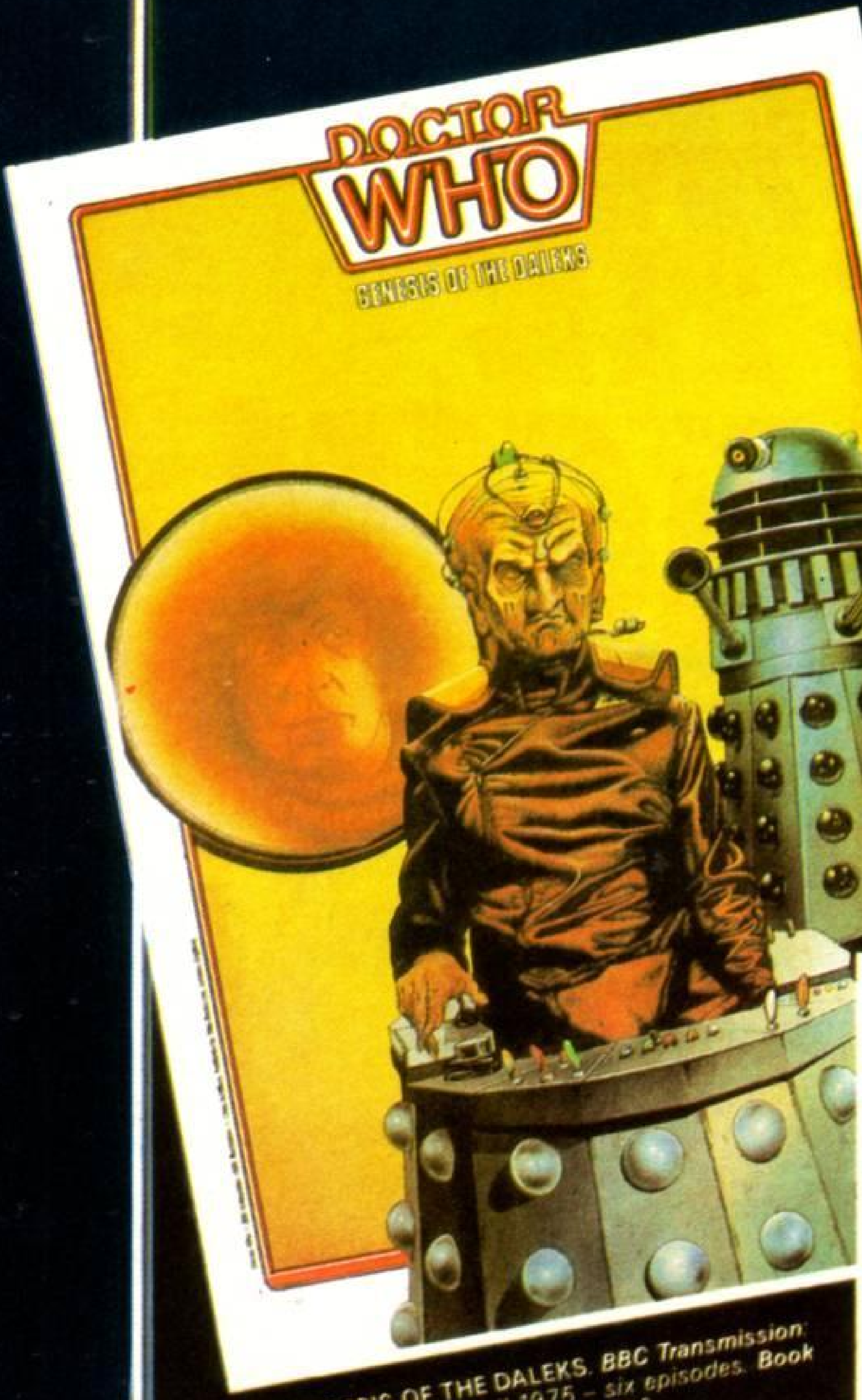
DOCTOR WHO
PORTFOLIO No. 1
by
CHRIS ACHILLEOS



THE GENESIS OF THE DALEKS. *BBC Transmission:* 8th March to 12th April 1975 – six episodes. *Book publication:* July 1976.

FIVE FULL COLOUR PRINTS

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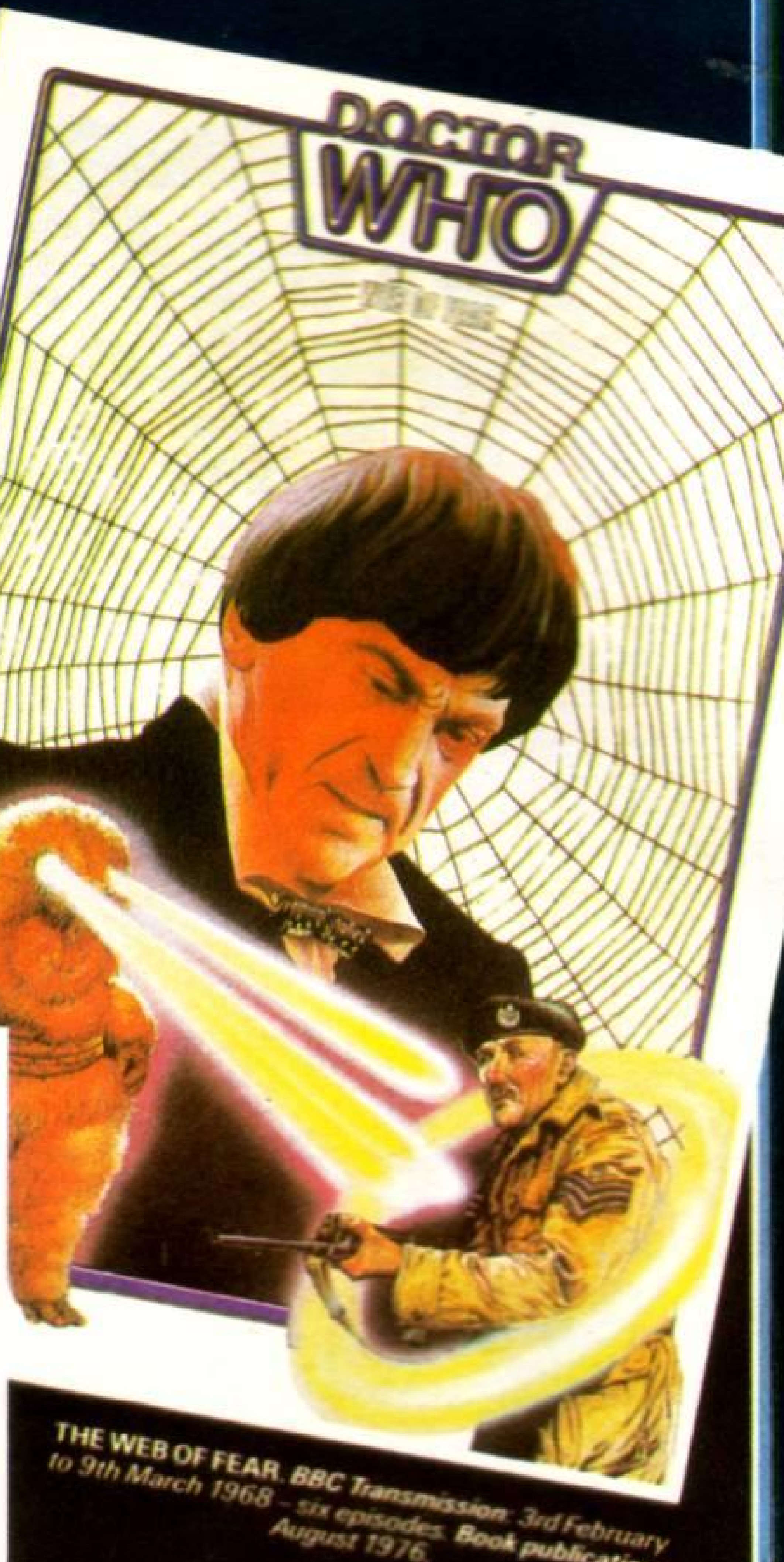

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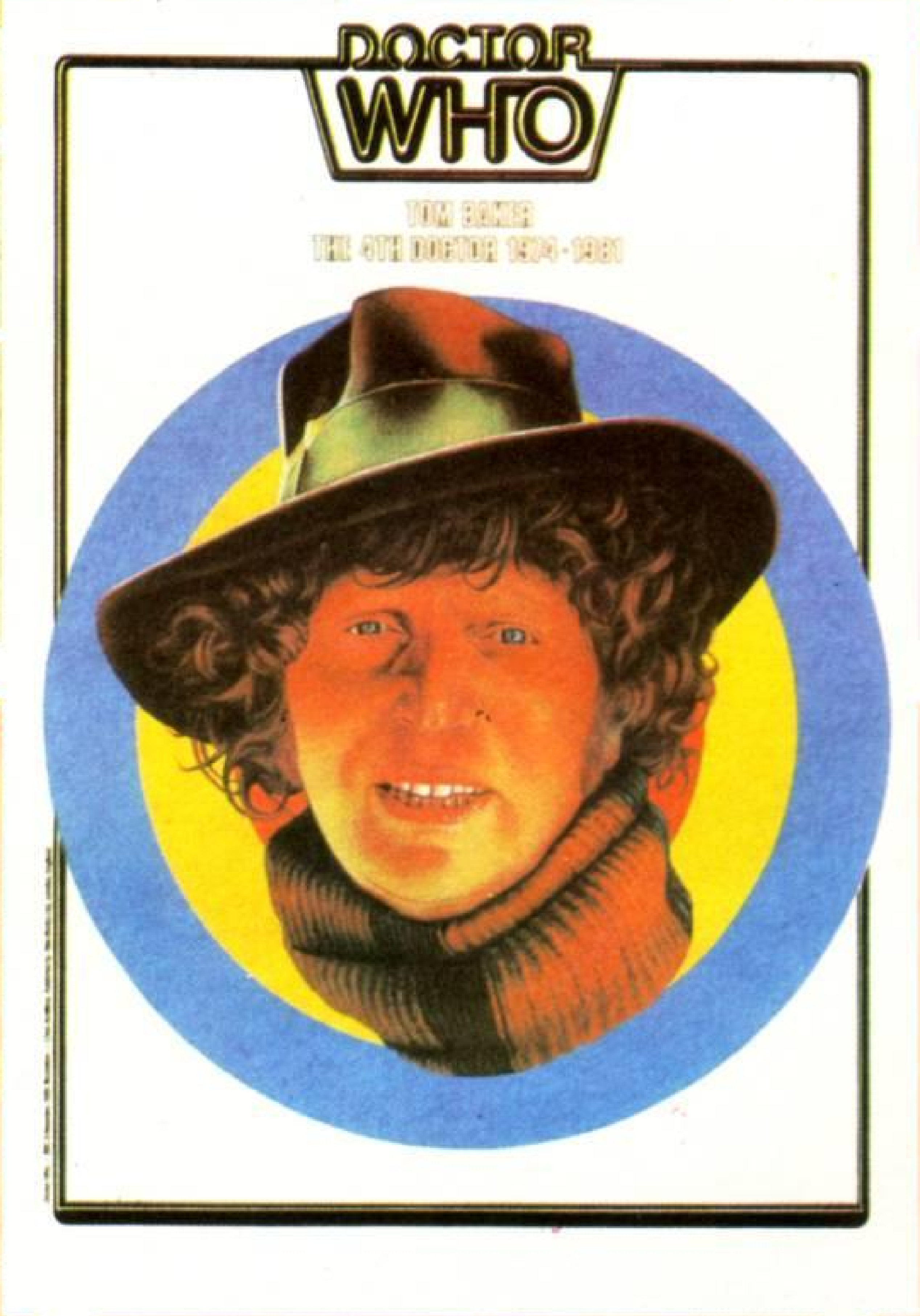

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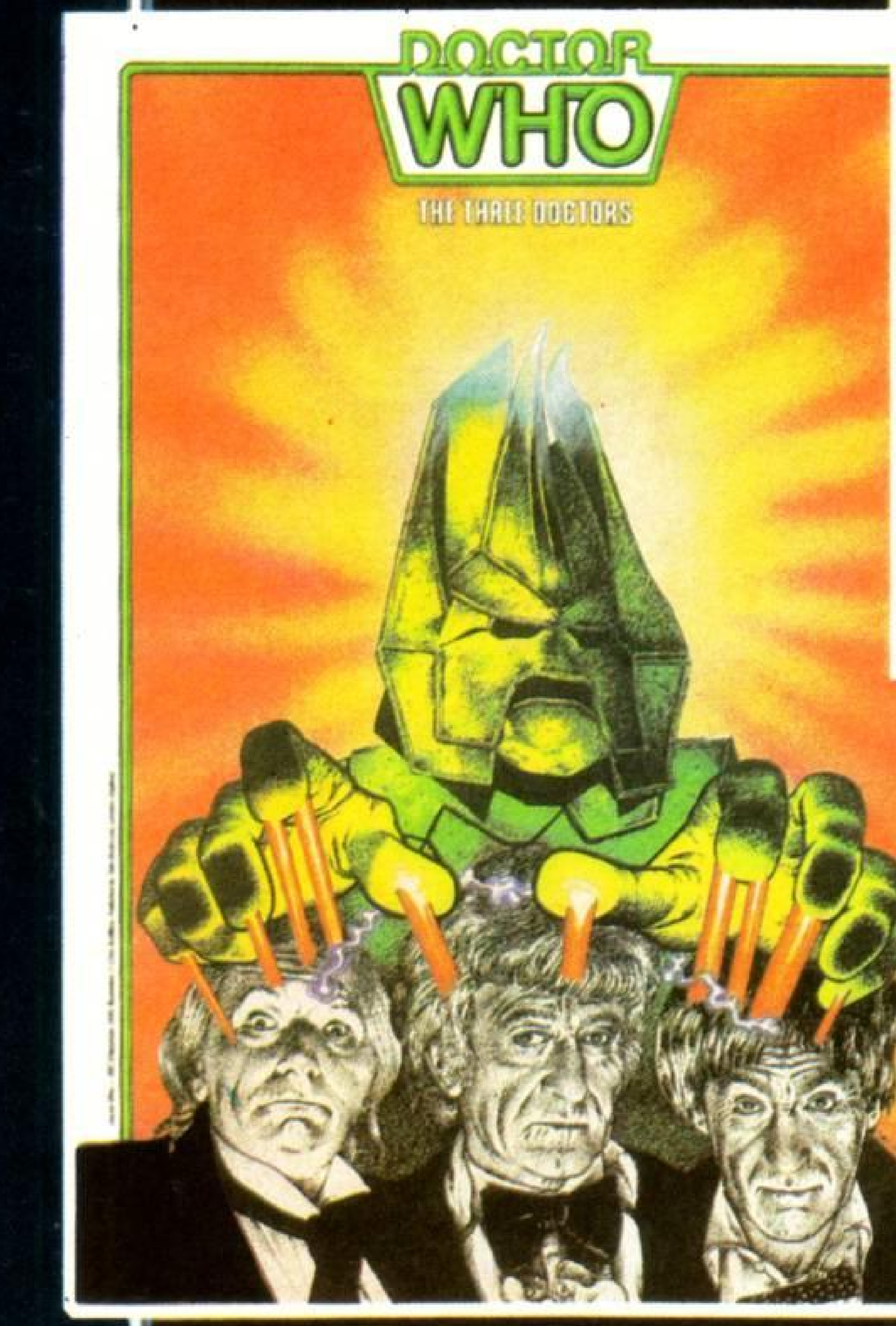
1974 to 1981



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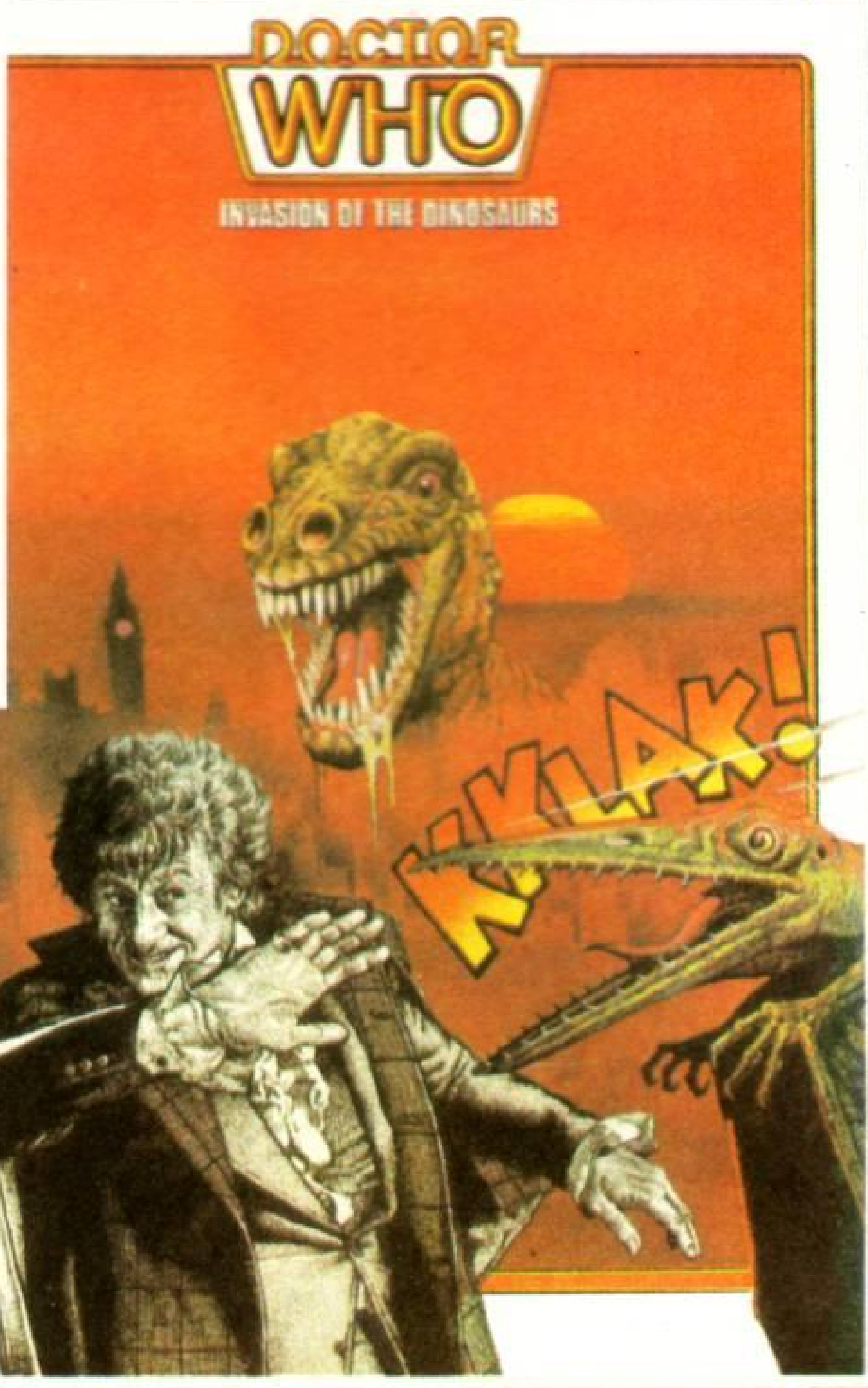

INVASION OF THE DINOSAURS. *BBC Transmission:* 12th January to 16th February 1974 – six episodes. *Book publication* (entitled: *The Dinosaur Invasion*): February 1976.

BBC tv
APPROVED

THE PORTFOLIO

The plates in this first Doctor Who Portfolio were originally painted by well known fantasy illustrator Chris Achilleos, from 1973 to 1978. Each plate has been reproduced from the original artwork on high quality artpaper and is suitable for framing. The portfolio is shrink-wrapped with a heavy duty cardboard support.

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Cover photograph – Steve Cook.

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COMING NEXT MONTH...

To celebrate the return of *Doctor Who* to our screens, we are giving away a **glossy pull-out poster of Colin Baker** FREE! Also in **Issue 118,** we speak to **Colin Baker** and **Anthony Read,** there's a feature on the enduringly popular **Daleks,** *The Three Doctors* is featured in the **Archives** and **Carole Ann Ford** is featured in **The Companions.** These are just a few reasons to buy the **November** issue of **DWM** – on sale from **9th October!**

Also on sale around now – the *Doctor Who Collected Comics!* Beautifully coloured and featuring *The Shape-Shifter* and *Polly The Glot* (scripts Steve Parkhouse, art John Ridgway), these early Sixth Doctor stories are appearing together in this first volume. Don't miss it!

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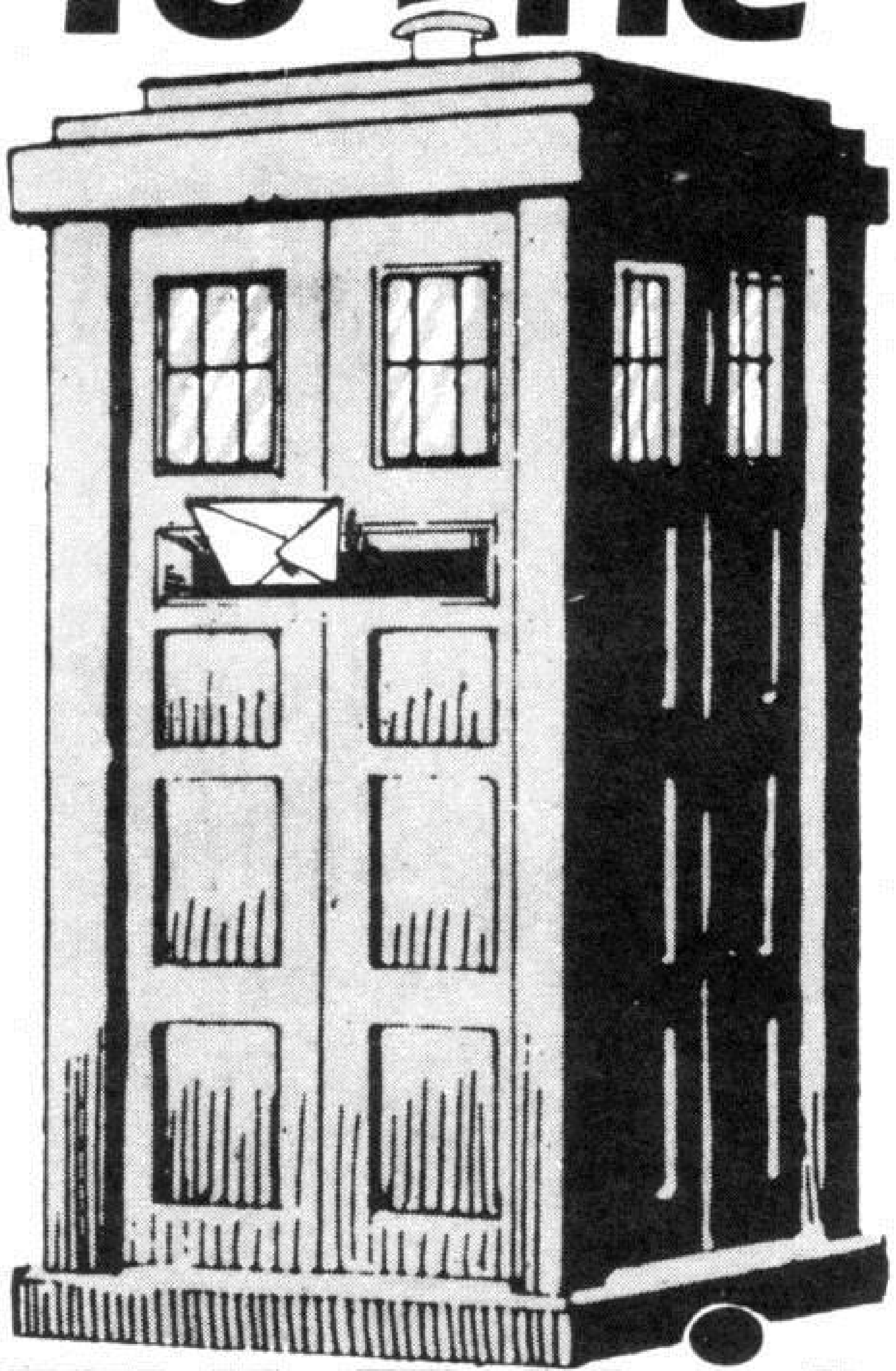
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

CLIP LIST

A friend of mine was recently moaning about what he called *'Doctor Who* being forgotten' over the last year. Just to prove he's wrong, I've compiled a list of the 'clips' of the good Doctor that have graced our TVs since the stoppage began:

a. On the programme called *Windmill,* all about the BBC Archives. In one programme on costume, a piece from the 1977 *Who* documentary was shown, along with a clip from *Talons of Weng-Chiang.*
b. On *Windmill* the following week (all about 'Time'), a clip was shown from episode 10 of *The War Games.*
c. On the schools programme *English File,* discussing science fiction, a fairly long clip was shown from *Robot* (although the Robot itself wasn't featured).
d. In the 1963 episode of *The Rock and Roll Years,* a clip from *An Unearthly Child* was used, as well as the original titles.
e. On *That's Life* recently, a clip from *Kinda* was used to show viewers what an idiot Adrian Mills (presenter on *That's Life*) was in his role of Aris. The infamous snake was also shown growing to the giant rubber rubbish.

And with the new season more or less just around the corner, the newspapers have been bombarding us with location reports and pictures of Bonnie Langford.

So, has the Doctor been forgotten? I don't think so. If anything, when season Twenty-Three hits our screens, it'll be the best for several years and it'll need support. So take Dave Whiley's (*Letters* **issue 114**) advice, and, once the series has re-started, write to the Beeb and say how GOOD the new series is. We can't afford to lose the Doctor.

As for **issue 114** – superb. The *Chris Achilleos Interview* was very good but I think it would have been better if a little longer.

R.J. Hammond,
Godalming,
Surrey.

INACCURACIES

One of the reasons I read **DWM** is that it maintains standards of production and quality that, through no fault of their own, the amateur fanzines lack. But what I find uniquely irritating, in almost every issue that I receive, is the lack of attention paid to factual accuracy. When you have people like David Howe and Gary Russell involved (people who, I'm assured, know their *Doctor Who,* I am amazed to find so many factual errors, especially in articles primarily concerned with factual information. Take for example the *Fantasy Females* article (Richard Marson, **DWM 115,** p.18): much of this was marred by plain errors about who played what character. I won't list them, because I know from past experience that you don't publish letters with lists of mistakes and corrections in them.

More generally, though, I've found both the *Fantasy Males* and *Fantasy Females* articles tedious in the extreme. The first of these had a few redeeming characteristics, mainly its originality; but the second was, under a flimsy guise of analysing the sexism of *Doctor Who* (definitely a subject for discussion, I'd be the first to admit), yet another example of it. Leaving aside the fact that the bulk of the thing was written in the most dire fashion, the twee and patronising innuendos made me cringe.

Sexism in *Doctor Who* does not stop at 'legs for the dads' but crops up in many of the series' best stories. Take *Galaxy Four,* for instance. Far from having the Doctor face tough, ruthless, liberated women, this story portrayed the Drahvins as completely incompetent and rather stupid people. The Drahvin clones, for example, were typical 'dumb blondes' – but carrying futuristic weaponry.

Anyone using this story as a pointer to any sort of 'enlightened' sexual attitude in *Doctor Who* fails to realise that it is, in fact, something of a fraud in that respect. Given that the 'fantasy female' principal blossomed from then on, it is arguable that the programme is, and has been, entirely 'man-centric'. As John Tulloch and Manuel Alvarado put it in *Doctor Who the Unfolding Text*: 'generally and dominantly *Doctor Who* has maintained the male view of the world . . . in terms of the roles women occupy within the series one would have to argue for the extreme narrative conventionality of *Doctor Who.*'

However, I don't think one can criticise the programme on these grounds, even though it might repel many people. In terms of its genre as a whole, it is hardly unique (certainly not as unique as fans sometimes kid themselves) and reinforces many of the prejudices inherent in popular television generally. I would agree with Richard Marson, that the introduction of a character like the Rani is undoubtedly a good thing: she is, arguably, the first female character to function on equal terms with the male protagonists, the Doctor and the Master.

In conclusion, then, I'd like to reiterate my main bone of contention: articles like *Fantasy Females* do nothing for the programme, nothing for the fans, nothing for Richard Marson, and nothing for **DWM.** Everything else, though, is superlative. I've even been converted to the comic-strip, something I never thought would happen.

William Preston,
London SW6.

MISSING MALES

I am writing with regard to *Fantasy Males* in **issue 114.** When I had finished the feature, I felt that I just had to write in and voice my opinion. First off, I think it would have been better had it been written by a woman.

That said, I would like to point out some problems with the article. Number one, where's Ian? Ian Chesterton is a great looking guy, and graced our screen for too long to be omitted. He certainly deserves a mention before Turlough's legs!

Whose fantasy really includes Julian Glover? I think that Mr Marson has confused acting with being a hunk.

Overall, I thought it was a very poor article, and if this is the response to many readers who requested such a survey, it was not worth the wait.

As for the rest of the magazine, I think it is terrific.

Jennifer Bealek,
Illinois,
USA.

BASEBALL BLOOPER

First of all, congratulations on a job well done. Your magazine has improved drastically lately, and I've enjoyed every issue. I especially appreciate the current news about the show. Things tend to be blown way out of proportion by the time they get to the U.S., so it's nice to hear news straight from the horse's mouth (so to speak).

I was especially pleased to see a baseball reference in the comic strip story, *Time Bomb* in **Issue 114,** even if it was wrong. So just to set the record straight: The Dodgers' home stadium was in Brooklyn, not New York City, and it was called Ebbetts Field, not Dodgers Stadium. There wasn't a Dodgers Stadium until after 1956, when the Dodgers moved from Brooklyn to Los Angeles. As for the team the "Redskins" – there never was one – at least not in the Dodgers' "lifetime".

Barbara Bardenhagen,
New York,
USA.

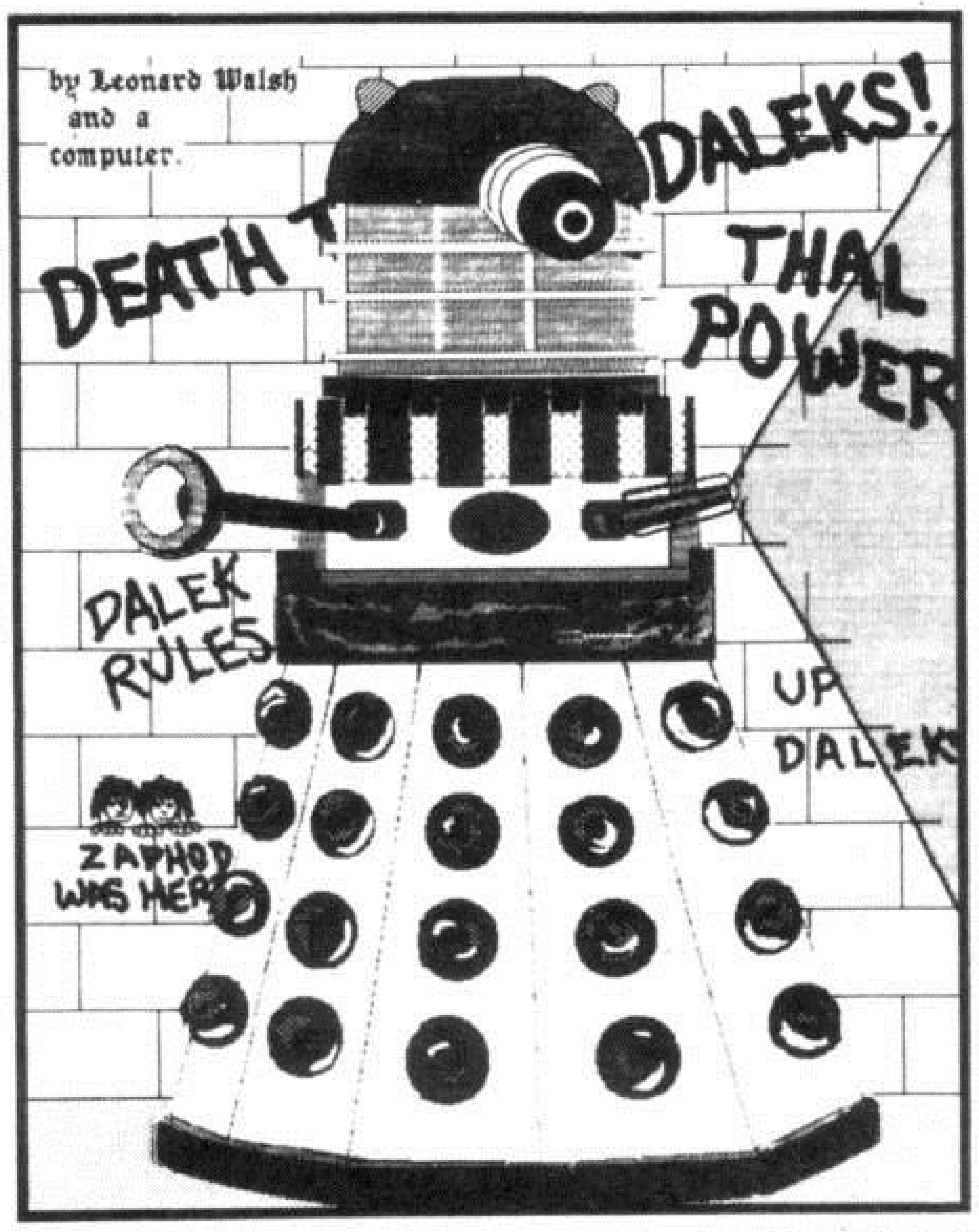
Whoops! Apologies to Barbara and other baseball fans among our readers.

TEDIOUS THREATS

What a delight to know Joan Sims will be in *Doctor Who* this season. We are great fans of Joan Sims and were thrilled with the back cover of **DWM 114.**

Continuing with the appraisals, 10 out of 10 for Tim Quinn and Dicky Howett, both for their marvellous *Letters* page cartoon and their *History Tour* series.

At risk of putting a cat amongst the pigeons, let's hope that the Master doesn't appear in this current season of *Doctor Who,* or if he does that he has a FATAL accident. How many times can the Master threaten to destroy the universe without it becoming boring?



Something new – a computerised portrait of a Dalek! *By Leonard Walsh, Delran, New Jersey.*

By the way, readers may be interested in knowing that we in Australia have been, and still are, viewing the whole of the Third Doctor's episodes (currently up to the *Carnival of Monsters*).

Paul & Robert Bolger,
Wembley Downs,
Australia

FITTING TRIBUTE

I was very sad to read of the tragic death of Robert Holmes. If anyone deserved the title of the greatest writer in the history of *Doctor Who* it was he; an exceptional achievement considering the brilliance of his three main rivals to that accolade, David Whitaker, Brian Hayles and Malcolm Hulke, also since departed.

Mr Holmes will be sorely missed by all who have ever delighted in his magnificent episodes for the series, which tapped such rich depths of character and plot that no other dramatist was quite able to match. But it is some comfort to remember that he has left behind a legacy of classic television in a wide range of excellent programmes. This is his memorial. Through these programmes and his wonderful novelisation of *The Two Doctors* his work will live on to be enjoyed by many generations to come.

If the Doctor Who *Hall of Fame* award is to reappear in the next Season Survey it is my opinion that it should go to Robert Holmes. It would be a fitting tribute to the man who created the Autons and Sontarans, introduced the Master, and helped to make *Doctor Who* the single best science fiction programme in the world.

Jonathan Evans,
Ashby De La Zouch,
Leicestershire.

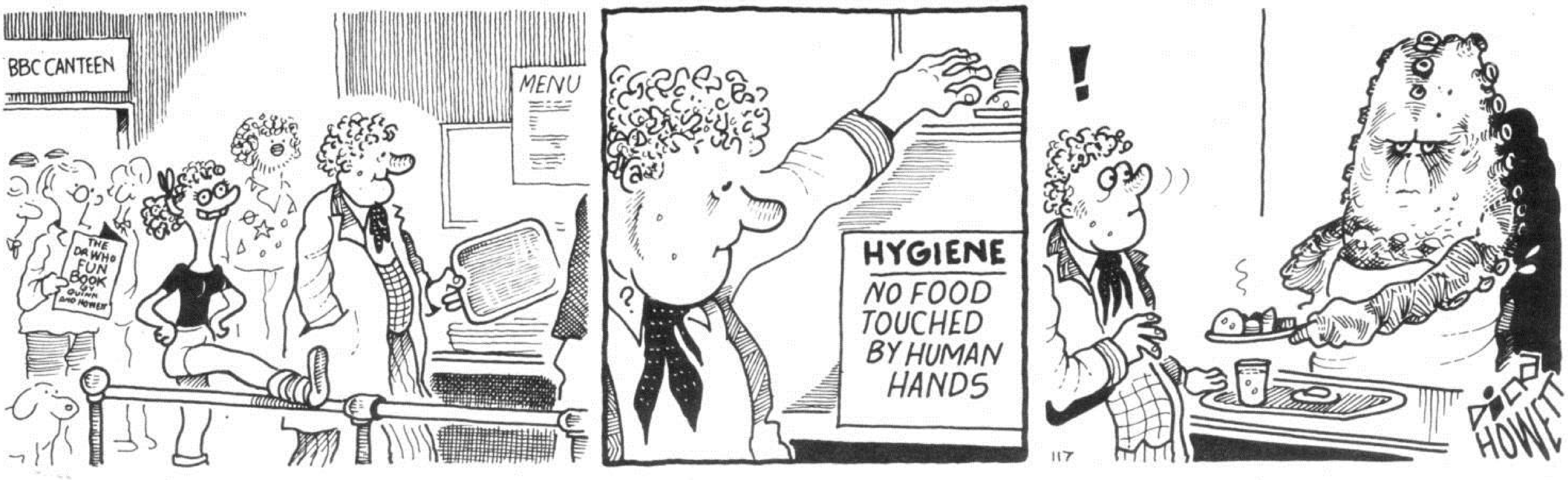
THE BEAST IS BEST

Well, what can I say. You are getting better all the time! The layout of the magazine is now just right, the features are bright and informative, (thanks for the Jon Pertwee interview, **issue 113**, by the way), but the biggest improvement is the comic strip. *The Nature of the Beast* strip was, in my opinion, the best written/drawn since *Stars Fell on Stockbridge.* It had mystery, subtle humour, and a well worked ending, which went to making this a classic. Pure *Doctor Who!*

On the subject of features, how about another go at an 'interior of the TARDIS' article, ie. what we've seen, when we saw it, and so on?

Phillip Tricker,
Sudbury,
Suffolk.

DOCTOR WHO? by Tim Quinn & Dicky Howett


BBC CANTEEN
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HYGIENE
NO FOOD TOUCHED BY HUMAN HANDS
117
!
HOWETT

Mervyn Haisman

INTERVIEWED

The Yeti and the United Nations Intelligence Taskforce are among the popular and important innovations that emerged during the Patrick Troughton era and were the creations of writers Mervyn Haisman and Henry Lincoln. Earlier this year, Richard Marson talked to half of the team, Mervyn Haisman, in the BBC's Shepherd's Bush offices . . .

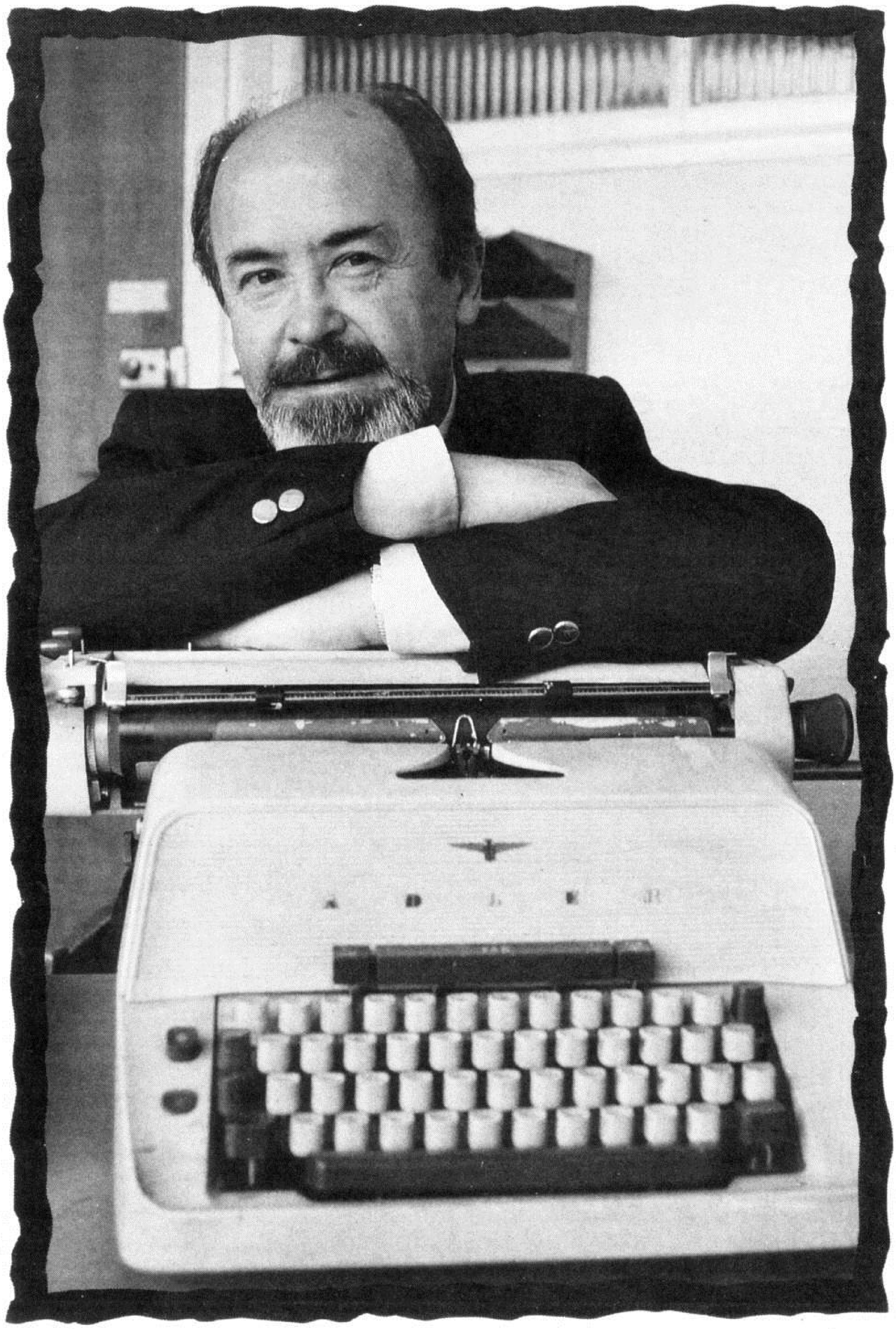


Photo – Steve Cook

Mervyn Haisman, like Henry Lincoln, began his career as an actor. He started work at the age of fourteen and rapidly learnt the business inside out.

Unfortunately, acting did not prove a secure enough job for Haisman, who, during his twenties, found himself in the precarious position of being a character actor. He did a ten-year stint in insurance, before he began to write for television. "It helped, of course, that I knew the right way to go about setting out a script, and something of the kinds of thing you can and cannot do on television. This was particularly important in writing for television in those days, because it was still semi, if not completely, live, and there was never much attempted outside the studios.

"At first, it was all rejected and then I had a script accepted for the BBC series *Dr Finlay's Casebook.* That started me on my way. Henry Lincoln had just finished a long stretch in the soap opera *Emergency Ward-Ten* at about the time we went in to do *Doctor Who.* He was a mate of Patrick Troughton's, so we knew we had a sympathetic ear.

"The idea for the first one came from an initial meeting where we had literally to sit down and think, 'What hasn't been done before?' Now, the Yeti seemed an idea with obvious appeal to us – you had a giant, furry creature that has never been properly tracked down and the wonderful bleak setting of the mountains in which they lived. I think most children were well acquainted with the legend of the Abominable Snowman, just as they are with the Loch Ness Monster. Anyway, we took our story ideas in to see Peter Bryant and they commissioned us very quickly."

"You couldn't have these Yeti talking – visually they were tremendous, but that was as far as they could go."

How had the concept of the Great Intelligence developed? "Well, we knew from our first thoughts that the Yeti would have to be the pawn of some other intelligence, which gave us the name, I suppose. You couldn't have these Yeti talking, could you? – visually they were tremendous, and they looked very powerful on screen but that was as far as they could go."

The Intelligence was a very sinister idea – the notion of an alien being taking one over is among the oldest of paranoias; losing one's identity is great stuff for any drama – standard material, in fact."

The setting of the Buddhist monastery came about as a logical extension of the setting. "That kind of cut-off community is another well-used dramatic ploy, increasing claustrophobia, and the idea of a menace working from within being so intolerable that the Doctor and his companions were the obvious scapegoats when they stumbled on the scene."

However, to research the Buddhist details took some time as, "Neither Henry nor myself had much of an acquaintanceship with its peculiarities. There was actually a Padmasambhava in real life – he was a very early master of the religion in Tibet, and we used the name, because apart from anything else, it sounded super and had the right quality of difference about it.

"The whole point of *The Abominable Snowmen* was that it was all about people being controlled and manipulated. To an extent, that is what happens to all of us throughout our everyday lives, and extending it was a good way of creating a dramatic situation."

Did Haisman see any of the actual filming for this story, which used locations in the depths of Wales?

"Oh yes, my wife and I drove up to watch some of the location filming. Unfortunately there was a mistake over the booking of hotel accommodation and we ended up having to spend one night dossing down in the back of our car!"

What had he thought of the end product? "Well, neither Henry nor I believed that it was fair to the designer to create a monster without actually doing some of the work and at least visualising it for him, as we would have liked it. In the case of the Yeti, this was no real problem – there were existing diagrams and so on of what people thought it looked like, and we really just indicated that the size was the important thing – it had to be large and looming.

"There was some feeling, I gather, that after the first one went out, they decided that the original design of the Yeti looked too cuddly and was having the wrong effect on children, who wanted to have a Yeti as a pet! I didn't quite follow this, though, and there was a lot of discussion before the decision was made, I think, by Douglas Camfield (who directed the second Yeti story, *The Web of Fear*) to make the new models more fearsome. This worked, but I always liked the idea of a foe that was cuddly and appealing to look at but which was nevertheless deadly.

"Of course, we made the point that the real Yeti were shy, gentle crea- ▶

Our thanks to Mervyn Haisman for lending us this photograph.

tures and that they were only turned into monsters by the control spheres they had placed inside them by the Great Intelligence – another element of the control/possession theme."

The character of Professor Travers was another of the popular elements in this story. How had he come about? "We wanted a colourful, flamboyant character who would be able to join the side of the Doctor and have a bit of a humorous input. Of course, Debbie Watling's Dad, Jack Watling, came in to play Travers and we knew at once that he was going to be excellent. When we were planning *The Web of Fear,* it was always intended that we should use the character of Travers again, albeit older, and that Jack should play him once more."

The scripts and initial designs for the Yeti pointed to an obvious audience winner and other factors, such as the desire to use the Jack Watling character again, spurred the production team to commission a sequel to the first story almost immediately, which Haisman and Lincoln began to work on just before *The Abominable Snowmen* was taped.

"For the sequel we realised we had to have a different setting, whilst keeping the backbone of the previous plot – the Yeti, Travers and the Great Intelligence. To do this, we further realised that there couldn't be a great variation in time scale, so we said that fifty years or so had passed – which gave Jack the excuse to play an older, even more crotchety version of Travers and which allowed us the lovely joke of his indignation on seeing the TARDIS crew just as they had been before. We wanted a contemporary setting which, in those days, meant London and from this we began to look around for the best way in which to begin the story.

"I think the whole web thing came from our initial discussions, where we were talking about the Great Intelligence having enmeshed the whole of London. This idea of enmeshing gave us the idea of a web – a gooey, stringy, clinging and deadly substance used by the Great Intelligence as the physical projection of its will.

"Setting it in the London Underground was an obvious ploy – underground tunnels give a lot more suspense. They are dark, looming but familiar – when you take a tube journey you step into the unknown as they plunge through darkness. Deserted and infested with the web and the Yeti, they were very frightening indeed. And once again, we had the small, vulnerable set of people all imprisoned in the same small area – with the classic fictional ploy of a traitor at work in their midst."

The Harold Chorley character contributed a rare bit of light relief in this chilling tale. Had Haisman felt that some humour was necessary to diffuse the tension? "You have to have some lighter moments, otherwise it becomes a bit too much for the kids at home. I think they were a bit worried that *The Web of Fear* was too frightening, although I don't really think it was. Children love to be scared and all our violence was implied and not shown, and often psychological rather than physical."

One of the most enduring contributions that the Haisman/Lincoln team gave to the programme was the U.N.I.T. set-up. How had this come into their minds? "Well, we figured that London was in an emergency situation and that the military on its own wouldn't be enough – they needed a kind of crack corps to move in and help, and U.N.I.T. was the response to that.

"It took off because those kind of heroic soldiers in desperate straits, but triumphing through in the end, are always a big hit with the kids. We really created the Colonel Lethbridge-Stewart character with Douglas Camfield, who was very keen on basing it on a well-known military figure known as Mad Mitch, the type who is always prepared to lead his own men into the fray.

"For the use of U.N.I.T. and the Lethbridge-Stewart character, the BBC used to pay us a small royalty which at least reminded us of our involvement, even if it didn't go far towards paying the rent!

Our favourite character in that story was Corporal Evans, the jittery Welshman played Derek Pollitt. Derek and I had attended drama school together and the part was really written for him. It was a tremendous opportunity to show the humanity of the army – to show that we're not all heroes and that faced with those kind of odds, cowardice is a very natural feeling.

"We were all very keen on making Evans a regular part of the U.N.I.T. team, but in the end it was decided that this wasn't a good idea, because of the fear that we would cause an uproar from the Welsh, who, of course, would never tolerate the idea that any of their kind was a coward.

"It was a shame, because I thought it was a lovely character, very well played and that there was a lot of room for developments there. It would have made U.N.I.T. a little more believable and human perhaps."

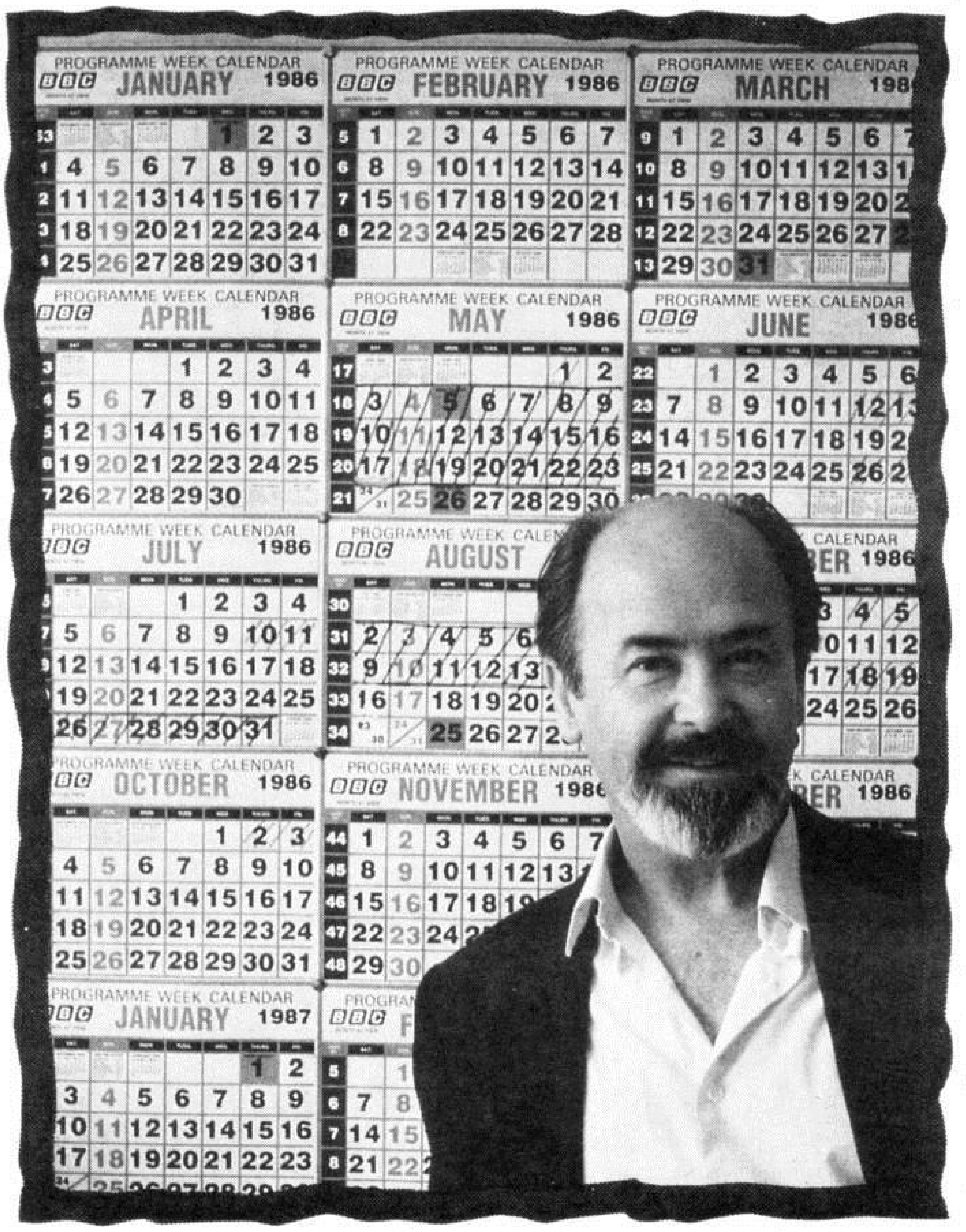
The Web of Fear was broadcast to general acclaim and achieved high ratings. It seemed that Mervyn Haisman and Henry Lincoln were to be around in the *Doctor Who* camp for a long time to come. Sadly, this was not to be. A new production team, headed by Derrick Sherwin, had started to take over the programme and the duo's next story fell victim to 'creative differences'.

"We wanted the Quarks to be as unlike human shape as possible, reasoning that that was one of the reasons the Daleks had been so successful."

"We had been asked this time round to produce a new enemy for *Doctor Who* and so we thought up *The Dominators* and the Quarks. We wanted the Quarks to be as unlike the human shape as possible, reasoning that that was one of the contributory reasons why the Daleks had been so successful. Again, we did our little sketches and it was all going fine.

"The basic idea for the story had come from Henry and myself throwing about ideas that might make the series a bit more relevant to what was actually going on in the outside world. We were both rather worried about the kind of hippy peace movements that were sweeping the Western world at the time, because we thought they represented a slackening of morals and a too easy readiness to give in and not fight.

"It's all very well having high principles, but if you're not prepared to fight for them and stick up for them, you're in a pretty poor way and just



Schedules play an important part in the BBC!

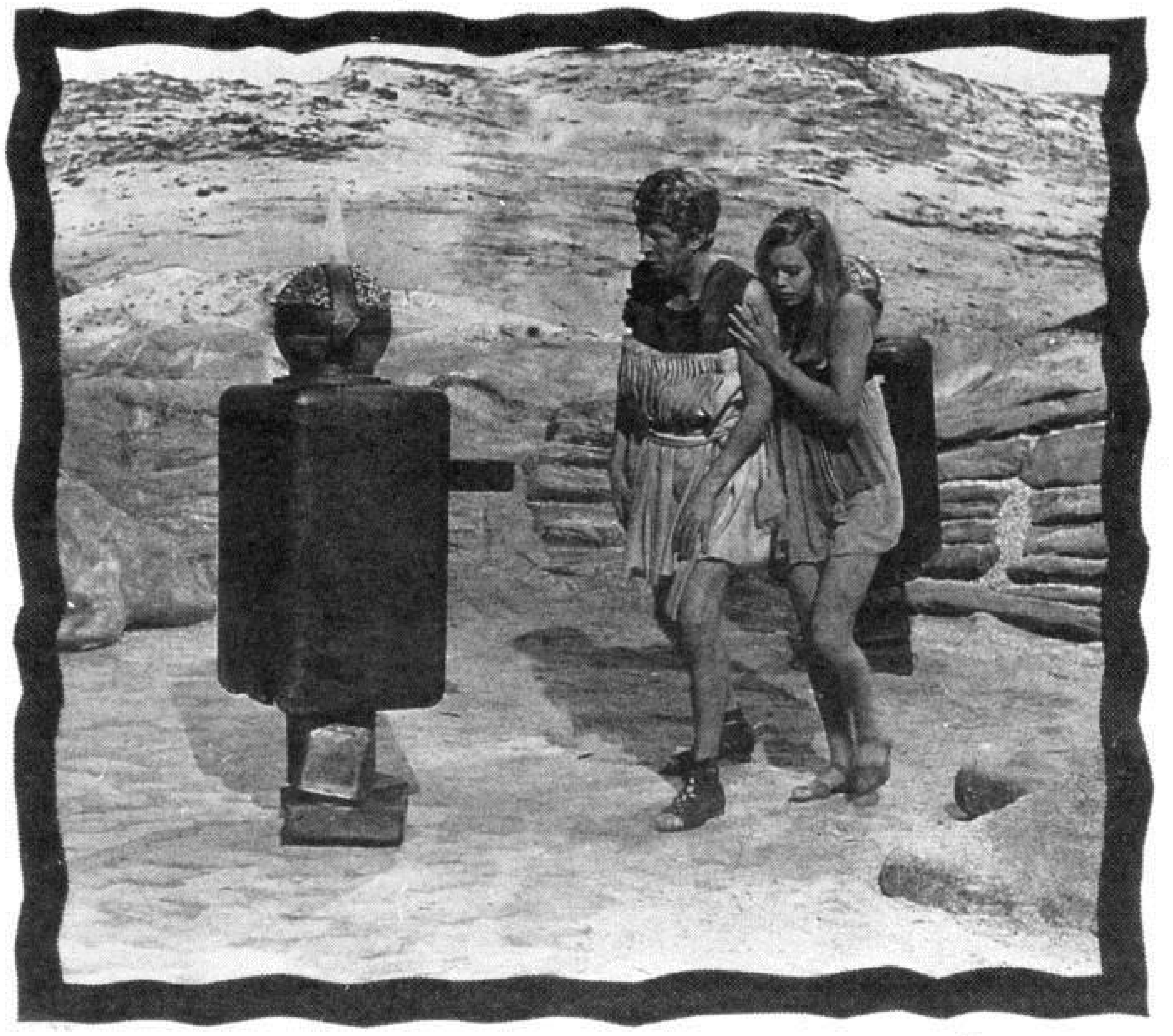
Photo – Steve Cook

asking for someone to come and trample all over you. So it was this that we decided to translate into our latest *Doctor Who*. Everything seemed fine – they said they liked the idea and it would be a big hit with the viewers.

"Then we hit snags. Terry Nation had had a merchandising relationship with the BBC that meant that he shared, quite rightly, in the profits that the Corporation made from Dalek merchandising. We wanted the same kind of agreement over the Quarks, who were our creation, and who the BBC were clearly making big plans to commercially exploit. It all came to a head because the rights to a comic strip were sold above our heads and we were furious.

"We decided to contribute *The Dominators* under the pseudonym of Norman Ashby. The story, after being passed as fine, was cut from six to five episodes and so on. I think it was really a case of a breakdown in communications, and it isn't something over which either of us bears any grudge."

Sadly, this severing of the Haisman/Lincoln association with *Doctor Who* meant the end to early plans for a third Yeti story, to be commissioned under the auspices of Derrick Sherwin. "They were aware that Frazer Hines' character was coming to its end and they were looking for a way to write him out. The suggestion was that he should return to his own time and maybe become a laird or something, and that fitted in very well with our basic groundwork on a third Yeti tale. We decided to set it in the remote Scottish highlands and have the local laird taken over by the Great Intelligence, who would have cut off the area from all outsiders using a handy force field.



A Quark – Haisman and Lincoln's answer to the Daleks.

"Of course, the Doctor and company were to land inside the field and quickly notice the strange goings on. The intention was very much that the laird would be a McCrimmon who would die at the story's end, leaving Jamie to take up his inheritance and leave the Doctor's side.

"Unfortunately, that was about as far as we had managed to get before our association with the show came to such an abrupt end. Of course, since then they have asked permission for the Yeti to appear in that special with all the Doctors and we were only too happy to say yes. As for any future story, I would certainly have no objections to our creations being used, provided it was a good writer, and I'm sure Henry wouldn't either."

Mervyn Haisman and Henry Lincoln no longer work together as a writing team, and Haisman moved away from the BBC until the early Seventies, when he was asked to return to script-edit a show called *Sutherland's Law*. This was succeeded by work on many of the BBC's drama series and serials, including *The Onedin Line, Squadron, Jane,* and over the last year or so, a new show called *Strike It Rich,* which is soon to enjoy its second series.

Finally, had Mervyn enjoyed working on *Doctor Who?* "Oh, indeed yes. It was tremendous fun quite apart from any other considerations, and we were able to turn out our scripts without the kind of problems that one often encounters in other shows. It was also a chance to work with lovely directors like Gerald Blake and Douglas Camfield and above all, that most talented of men, Pat Troughton, who was absolutely splendid in the part. They were very enjoyable times, and it's flattering to be remembered so many years after the event."●

OFF THE SHELF

A regular look at the world of **Doctor Who** *in print . . .*

Forget your Ian Marters, Donald Cottons and even your Terrance Dickses, Terence Dudley has to be the most consistently good writer W.H. Allen have used on more than one book ever. If you thought that *The King's Demons* was something of a mini-masterpiece, then here comes *Black Orchid* – and personally, I don't think it can fail.

Now if all that smacks of hyperbole, then so be it, but honestly, *Black Orchid* is superb. Once again Terence Dudley has not really expanded, but developed all the situations initiated in a very compact two-parter on TV. The cricket scene is amusingly developed by Tegan's attempts to explain the game to Nyssa and Adric, a situation later repeated when she has to explain the rudiments of the Oxford versus Cambridge Boat Race, and the profusion of fowl in the English upper classes' language ('ducks' in cricket, or 'cocktails in the bath').

In fact it is Dudley's portrayal of the 1920s upper class customs and attitudes that makes the book come alive.

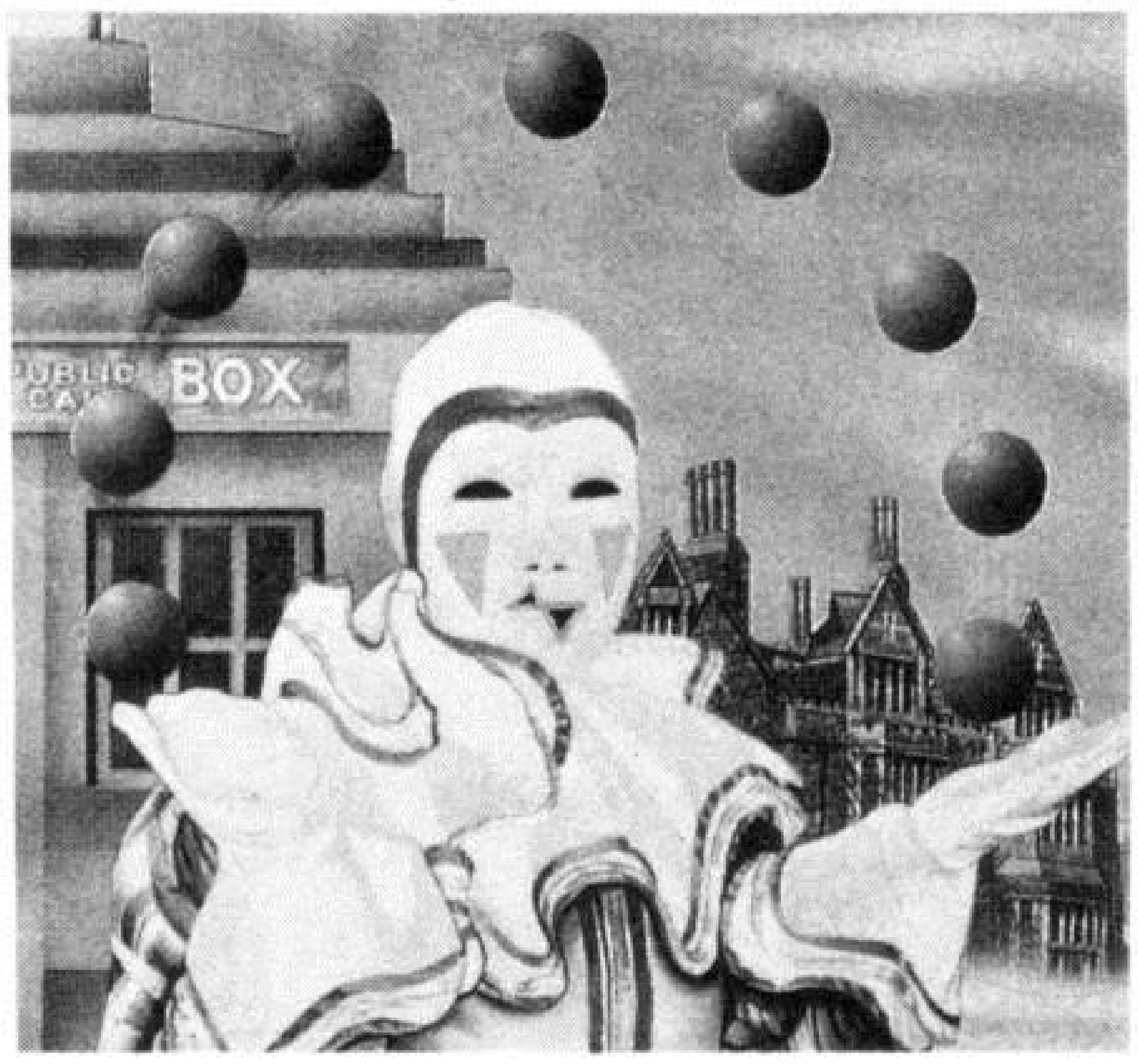
The story is predictable, but the characters that inhabit it are far more interesting than the plot. The cheerful but naive Charles Beauchamp (name change time here – Lord Cranleigh is merely his *title* in the novelisation), the sophisticated Marchioness of Cranleigh, whose love for her son briefly causes her to break the law.

Then there is young Ann Talbot, Nyssa's virtual twin, whose happiness and girlish joy at the ball, where she and Nyssa fool the other guests, is rapidly transformed into mature understanding when she is caught by the disfigured George and learns the truth. Finally, there is the terrific Sir Robert Muir, whose 'hoot' with Tegan rapidly turns sour, when the Dotor is all but framed for murder, until the Doctor proves him wrong.

Also, for purists, Terence Dudley takes the opportunity to correct the televised anachronism of having the local constabulary recognise a police box; instead they are totally confused as to its use.

In Terence Dudley's manuscript for the book, he has the Doctor refer to the Master's attempts to pervert history through King John (as in *The King's Demons*, a story which of course hadn't happened at the time of *Black Orchid*). If the mistake isn't rectified before it's printed, well, there is a small inconsistency, and if it is – then there's a little something you know that was taken out!

One final thing about this book, it again shows that Terence Dudley really does know the character of the Fifth Doctor terribly well, and more importantly the way he reacts to his companions and vice versa. Again, Tegan and the Doctor seem to be a marvellous love/hate team, and with Nyssa and Adric, Dudley develops a paternal relationship between them and the Doctor.



SPLENDID ARK

I am also very impressed with the next book in Target's range – Paul Erickson's splendid *The Ark*.

To take a script that is, quite frankly, no great shakes, and create a book that is, in every sense a *novel* is a great feat. In these pages you can read about the vastness of the Ark itself, the in-fighting of more than the four televised Monoids, and Dodo playing tennis (?) with a Refusian girl called Mary. (No, it isn't as silly as it sounds, there is a perfectly valid reason and it demonstrates just how strong the Refusians are and what a terrific advantage invisibility is!)

The Doctor in this case is, as seen on the cover, William Hartnell, aided and abetted by Dodo in her first adventure and the now seasoned Steven Taylor, both of whom have more than a small part to play in the story – it is Dodo's cold that causes their problems and Steven's diplomacy that secures their release.

On television, the story was a cheapie, with no 'big names', lots of painted backdrops and a race of silly one-eyed reptiles with Beatle-style haircuts. On the printed page the characters come alive as we follow their desperation; the whole human race depends on their carefully computed mission and nothing must interfere. Hence at the story's commencement we meet a young man whose error of judgement *may* have caused an accident. It didn't, but he is still guilty. As a punishment he is miniaturised with the rest of the population to be 'reborn' on Refusius.

This small 'prologue' is then forgotten about until the very end of the book, where the same man arrives on Refusis, alone and friendless but able to start a new life. He is unique because he lived through the beginning of the journey and witnessed the end, a nice touch.

Erickson also gives the Monoids a great deal to do. On television we saw a group of four or five Monoids, with silly flash-bulb guns, running around a set the size of a living room. In the climactic fight sequence in the book, space shuttles, proper gun battles, a great many Monoids and even a waterfall are all described to great effect, almost like a Western shoot-out.

The whole book has pace and excitement that was missing from the TV version – an excitement that I somehow suspect was in the original script. At the time of broadcast a great deal of publicity was created by the use of an elephant on TV. In the novelisation we get the works; including tigers and deer, snakes and monkeys. In fact, Erickson very subtly uses the animals' behaviour to parallel the action in the ship. As the 'virus' rages, so humans and Monoids become slightly antagonistic towards each other. So do the animals, until the point when the three time travellers return to the Ark at the end of the journey, and are surprised to see the previously docile and cuddly tiger attack and slaughter a deer.

One of the book's greatest assets is the way Paul Erickson has taken the vastness of the Ark itself and shown us, through the Doctor and Rhos' attempts to cure the dying populace, everything from reconstructions of polar caps to deserts.

Paul Erickson has produced a masterpiece and a lovely read. It will do more than just make you enjoy the story, segments of it will make you think; think about a lot of things going on in the world today. Very few *Doctor Who* books can claim to do that.

◆Gary Russell

GALLIFREY GUARDIAN

No 117 OCT 1986

BACK IN THE FUTURE

Producer John Nathan-Turner has confirmed that the season's final story will see the return of Anthony Ainley as the Master. This is despite the general belief that the Doctor's arch-enemy would not put in an appearance this season.

Anthony Ainley's incarnation of the Master has thus appeared in every season since the Eighteenth, covering the stories *Logopolis, Castrovalva, Time-Flight, The King's Demons, The Five Doctors, Planet of Fire* and *The Mark of the Rani.* Ainley also appeared as Tremas in *The Keeper of Traken.* As to exactly what the Master is doing in story three, regular viewers may be a little surprised. Certainly, he is going to be as black of heart as ever he was.

The second return that will be featured in the six-parter is that of Sabalom Glitz, the lovable rogue who plays such an important part in story one. Tony Selby once again plays Glitz, one of the late Robert Holmes' last colourful characters. Finally, for all soap fans, another inclusion in the cast of the last story is that of Geoffrey Hughes. Hughes caused a furore a couple of years ago when he quit the long running *Coronation Street* after about nine years as dustman Eddie Yeats. His *Doctor Who* role sees him in a very different light indeed!

SUN, SEA AND – NIGHT SHOOTING?

The production team's two day shoot at a Brighton nudist beach for the second story was accomplished in brilliant sunshine and consequently, should look very impressive on screen.

For the last story the locations chosen were in Kent and Stoke-on-Trent, and although the weather was just as sunny and hot, most of the shooting was for night sequences. At least, according to the producer, it meant that the production team didn't have to stand around freezing, which is the norm for night work.

Editing has been completed on the first two stories but the addition of music, special effects and the like will take a while yet. John Nathan-Turner expects that all dubbing will be completed by late October/early November.

DOCTOR WHO BUS

With the big BBC *Doctor Who* bus now firmly launched on its way, the producer has stated that the possibility of it touring Britain after its two years in the U.S. will depend on several factors.

One encouraging sign that he did mention was the increasing growth and popularity of American-style theme parks in this country (a good example being Alton Towers), which could be the ideal places for visits from the *Doctor Who* bus. Another important factor will, of course, be how well it does over in the United States.

MUSICAL CHAIRS

A game of 'musical chairs' has recently taken place, with the result that only the final six-parter of Season Twenty-Three will have its incidental score composed by an in-house Radiophonics man – in this case, Malcolm Clarke. Clarke last came to prominence with his dramatic scores for *The Twin Dilemma* and *Attack of the Cybermen.*

Most importantly comes the news that the title music has been re-arranged for next season by freelancer Dominic Glynn. Apparently the new theme will return to a more traditional sound, without losing the up-to-date appeal of Peter Howell's 1980 version. However, the title sequence will not be re-shot for next season, as this seemed an unnecessary expense. Dominic Glynn will also be providing the incidentals for the first story, while fellow freelancer Richard Hartley will be the man behind story two.

WHAT'S UP DOCS?

Each of the surviving Doctors is busy at the moment, it seems. **Peter Davison** has just received confirmation that his highly successful series *A Very Peculiar Practice* will have a second series. **Tom Baker** meanwhile, has recorded an episode of the new *Kenny Everett Show* for the BBC as well as working on a major new BBC-2 drama series entitled *The Life and Loves of a She-Devil.*

Jon Pertwee has apparently been filming his new *Worzel Gummidge* series abroad because that's where the money has come from, while the ever-busy **Patrick Troughton** is to appear in a new thriller/detective film series entitled *Inspector Morse,* produced by ex-*Doctor Who* director **Kenny McBain.**

Other famous *Who* names at work include husband and wife **Mark Strickson** and **Julie Brennon,** who have just finished playing, you've guessed it, husband and wife in an episode of the new *Strike It Rich* TV series. **Michael Jayston** will be seen along with **Mary Tamm** in the new thriller series *Worlds Beyond* on ITV this autumn, while Yeti creator **Mervyn Haisman** (interviewed on page 6 of this issue) is setting up a series called *Portrait of Clare,* as well as a movie version of *Jane.*

MARVEL VISIT

On 27th September, a team from **Marvel Comics** is to visit Birmingham's Nostalgia & Comics.

Amongst those present will be **DWM** Editor Sheila Cranna, *Doctor Who* artist John Ridgway and magazine designer Steve Cook.

Track us down at Nostalgia & Comics, 14-16 Smallbrook Queensway, Birmingham 5.

AWARD FOR BONNIE

Bonnie Langford was recently awarded a royal commendation in the Keep Britain Tidy Group's Queen Mother's Birthday Awards, for her voluntary support for the Group's Keep Croydon Clean campaign.

YOUNG FUND-RAISER AWARD

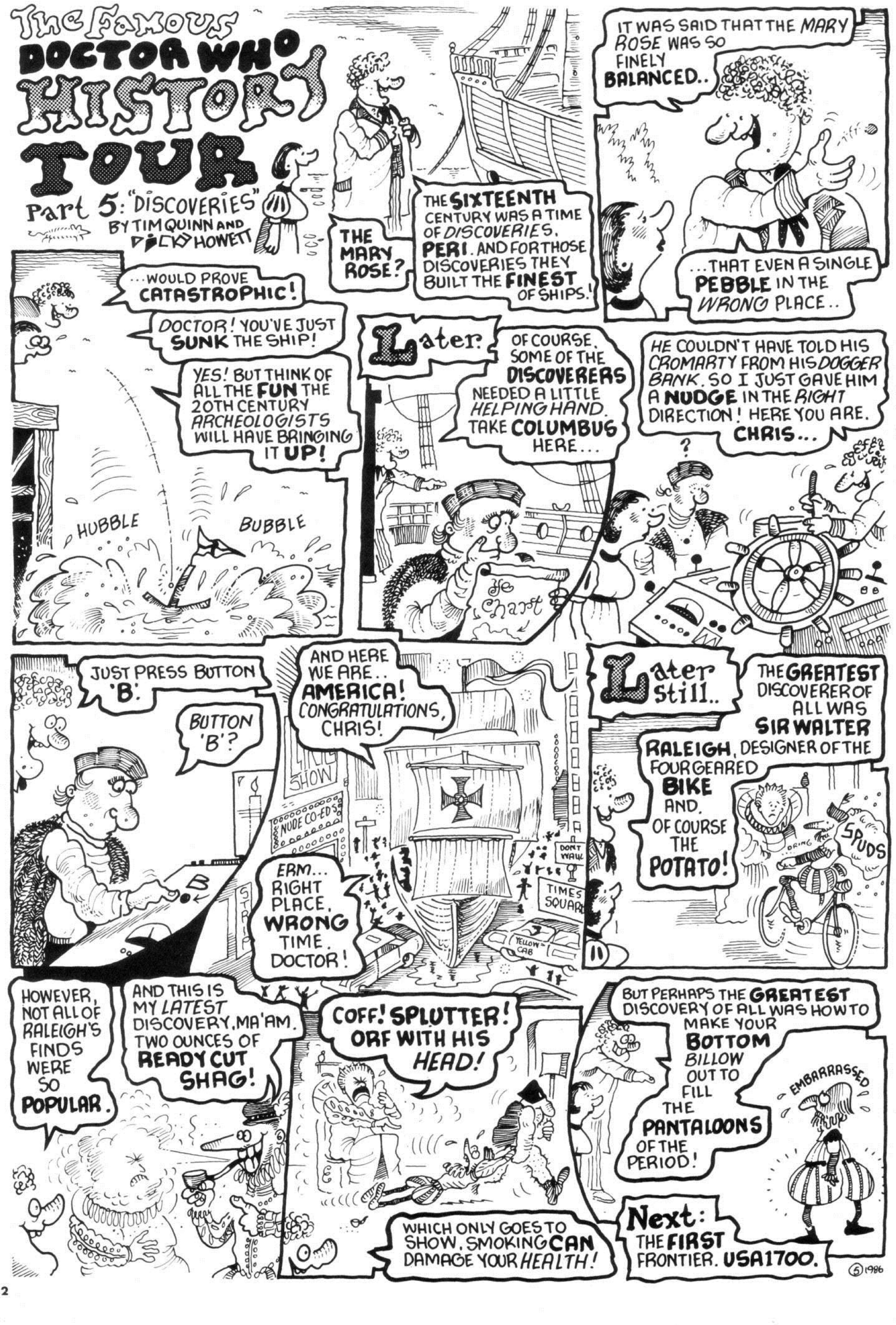
We received details of this award from Melvyn Hayes, husband of Wendy Padbury, asking us to pass them on. And as many *Doctor Who* fans have been involved in fund-raising, we reckon there could be a winner amongst our readers!

The award is open to people under 21, who involve themselves in fund-raising activities, whether it's for a Scout or Guide project, or community school, college or youth club activity.

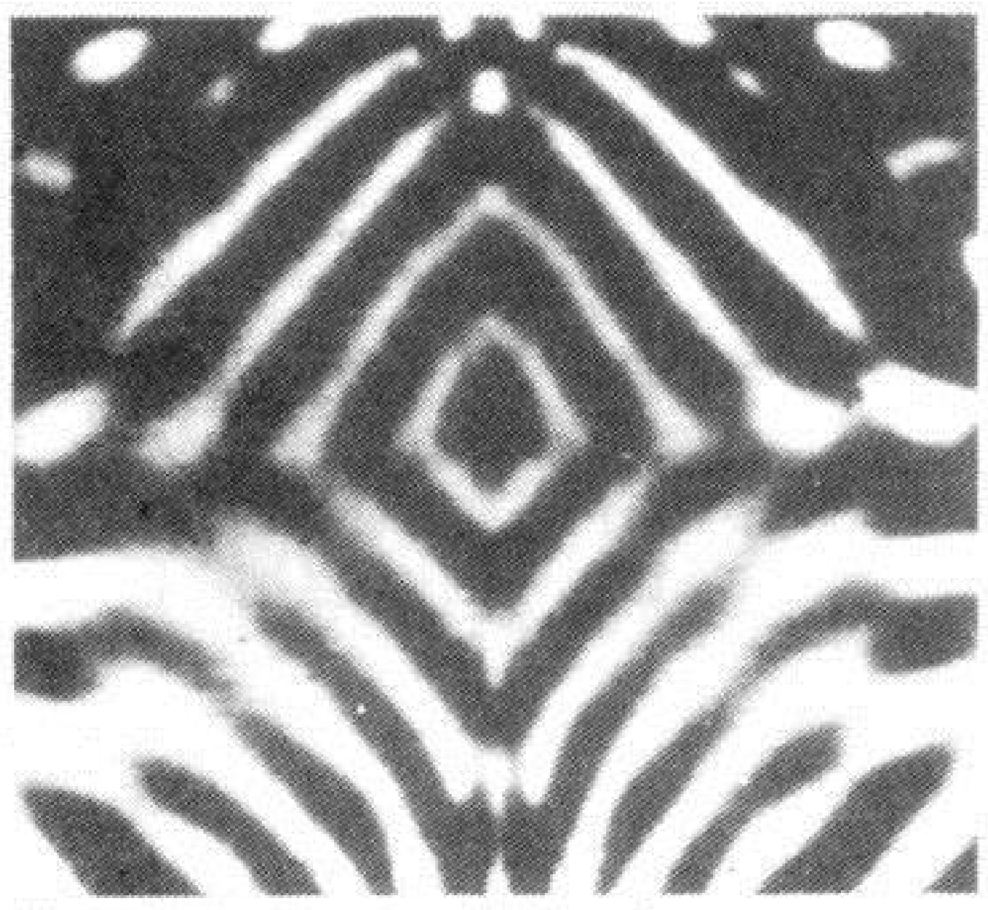
The Award includes a £750 cash prize to be donated to the charity of their choice and a trip to London, together with nine other regional youth finalists from all over the UK.

"We want as many young people as possible to be able to enter for the Youth Award," says Melvyn, who will lead an expert panel of judges. "Nominations can be made by anybody – friends, relatives, school colleagues, workmates, even by the person themselves."

Nominations should be sent to: **Melvyn Hayes, Young Fundraiser Of The Year Award, c/o Webb Ivory Ltd., Birley Bank, Preston, Lancashire PR1 4AE.** The closing date is **Friday, October 10th.**


THE FAMOUS DOCTOR WHO HISTORY TOUR
Part 5: "DISCOVERIES" BY TIM QUINN AND DICKY HOWETT
THE MARY ROSE?
THE SIXTEENTH CENTURY WAS A TIME OF DISCOVERIES, PERI. AND FOR THOSE DISCOVERIES THEY BUILT THE FINEST OF SHIPS!
IT WAS SAID THAT THE MARY ROSE WAS SO FINELY BALANCED..
...THAT EVEN A SINGLE PEBBLE IN THE WRONG PLACE..
...WOULD PROVE CATASTROPHIC!
DOCTOR! YOU'VE JUST SUNK THE SHIP!
YES! BUT THINK OF ALL THE FUN THE 20TH CENTURY ARCHEOLOGISTS WILL HAVE BRINGING IT UP!
HUBBLE
BUBBLE
Later.
OF COURSE, SOME OF THE DISCOVERERS NEEDED A LITTLE HELPING HAND. TAKE COLUMBUS HERE...
Ye Chart
HE COULDN'T HAVE TOLD HIS CROMARTY FROM HIS DOGGER BANK, SO I JUST GAVE HIM A NUDGE IN THE RIGHT DIRECTION! HERE YOU ARE, CHRIS...
?
B
JUST PRESS BUTTON 'B'.
BUTTON 'B'?
B
AND HERE WE ARE.. AMERICA! CONGRATULATIONS, CHRIS!
SHOW
NUDE CO-ED'S
STRIP
DONT WALK
TIMES SQUARE
YELLOW CAB
ERM... RIGHT PLACE, WRONG TIME, DOCTOR!
Later still..
THE GREATEST DISCOVERER OF ALL WAS SIR WALTER RALEIGH, DESIGNER OF THE FOUR GEARED BIKE AND, OF COURSE THE POTATO!
DRING
SPUDS
HOWEVER, NOT ALL OF RALEIGH'S FINDS WERE SO POPULAR.
AND THIS IS MY LATEST DISCOVERY, MA'AM. TWO OUNCES OF READY CUT SHAG!
COFF! SPLUTTER! ORF WITH HIS HEAD!
WHICH ONLY GOES TO SHOW, SMOKING CAN DAMAGE YOUR HEALTH!
BUT PERHAPS THE GREATEST DISCOVERY OF ALL WAS HOW TO MAKE YOUR BOTTOM BILLOW OUT TO FILL THE PANTALOONS OF THE PERIOD!
EMBARRASSED
Next: THE FIRST FRONTIER. USA 1700.
⑤1986

MATRIX Data Bank



SHRINKING ROOM

We begin with a couple of memories this month. Our first is from M. A. Thompson from Bolton, who recalls an episode ending, from the Troughton era, with the Doctor shut in a room whose walls, presumably controlled from outside, were closing in on him. This scene is from the concluding story of the Troughton era, *The War Games*, and is in fact the cliff-hanger for episode six. The Doctor, Jamie and Carstairs are inside a SIDRAT and refuse to come out, so the War Chief, who has overridden the controls from outside, operates the dimensional control causing the interior of the SIDRAT to shrink, forcing the Doctor and his friends out.

D.I.Y. MONSTERS

Our second memory is not of *Doctor Who* at all, but of the perennial children's show, *Blue Peter*. David Setters of St. Peter Port, Guernsey, remembers a 'Design a Monster to beat the Daleks' competition that they ran in the late Sixties, ostensibly for *Doctor Who*. David wants to know what the winning design was and if it ever appeared in *Doctor Who*.

Many people have thought that the winning design was the Krotons (probably because they looked like they were made out of egg boxes and sticky-back plastic!), however, the actual winner of the *Blue Peter* competition was a creature called Aqwa-Man designed by Stephen Thompson. This monster was similar to the Krotons, but the Aqwa-Man never made it to our screens.

PROPER INTRODUCTION

Andrew Wright from Devon has written in with several questions. First, he wants to know why, in the novel *The Doomsday Weapon*, Jo Grant says she has never heard of the Master or the TARDIS, when she has met them in previous adventures. The answer here is similar to the reason why the novelisation of *The Daleks* begins with an alternative meeting of the Doctor with Ian, Barbara and Susan. *The Doomsday Weapon* was actually written before any of the preceeding Jo Grant stories had been novelised, and so Malcolm Hulke felt that he had to introduce her to the readers, thus making the book self-contained.

Therefore, according to the book, this is Jo's first assignment with the Doctor, and not her fourth. The novel is correct, however, in implying that this is her first trip in the TARDIS, as the three previous stories, *Terror Of The Autons, The Mind Of Evil* and *Claws Of Axos* were all Earth-based, the TARDIS only being used in *Axos* and then only by the Doctor and the Master.

SHADA SAGA

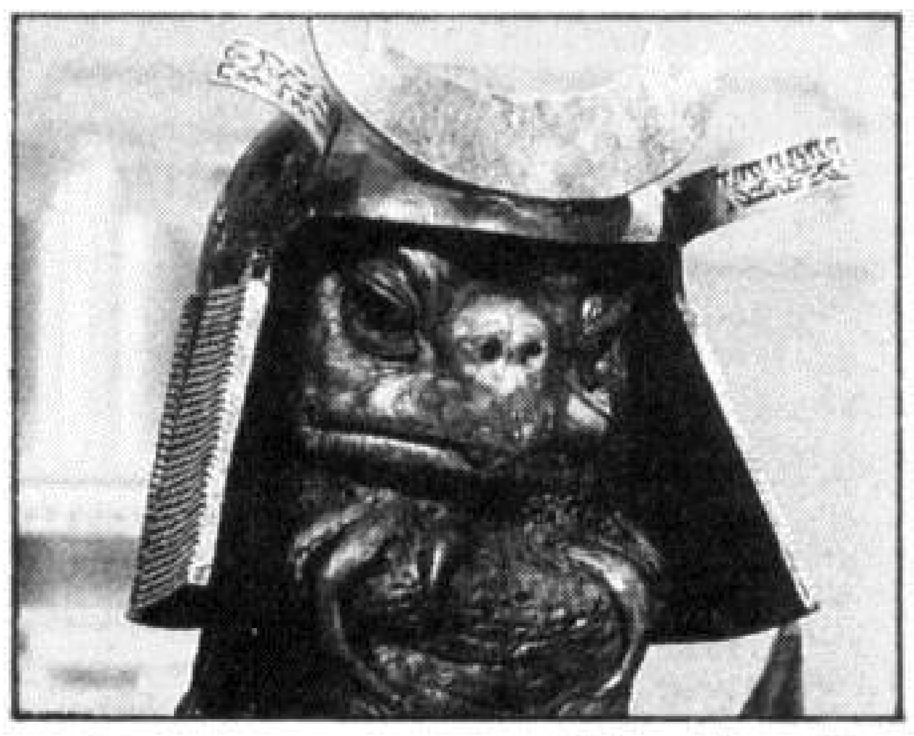
Andrew's second query is about the mysterious *Shada*. What is it, he asks, and will it ever be novelised. *Shada*, as long-term readers of this magazine will know, was the title of the half-completed concluding story from Season Seventeen, which was cancelled due to a strike at the BBC. Written by Douglas Adams, it is unlikely to be novelised as none of Adams' stories have been released to date.

Staying with *Shada*, Andrew also asks why Tom Baker did not appear in *The Five Doctors*. Well, in a manner of speaking he did, as clips from *Shada* (of the Doctor and Romana punting on the river Cam, and of the Doctor trapped under a gate) were used in the anniversary story. However, the reason that Baker declined to appear in the Special was because, having left the series relatively recently, he did not want to be associated with it, preferring a clean break instead.

DOCTOR WHO AND THE EOCENES?

Two of our readers seem to be thinking along the same lines, as Matthew Carter and Andrew Gardner both want to know what the Silurians' and Sea Devils' real names were and how the occupants of the Sea Base in Warriors of the Deep *knew that that was what they were called.*

It was revealed in The Sea Devils *by the Doctor that 'Silurians' was a misnomer for the creatures, as they didn't come from that period in Earth's history. If they were going to have a name at all, it should have been Eocenes. Therefore, as the Sea Devils and Silurians were from the same era, they should both be called Eocenes.*



However, as with the Ice Warriors (a name coined by Jamie in the story of the same name), the nicknames stuck with the public and so by the time Warriors of the Deep *came along, it would have been confusing to have called them anything other than Silurians and Sea Devils. As for how the Sea Base personnel knew that the creatures attacking through the airlock were Sea Devils, it can only be assumed that the Doctor had told them that this was probably the case.*

LOCATION RUN-DOWN

If you are interested in where *Doctor Who* has been filmed, then the answer to the query posed by Simon Farquhar of Upminster could be just what you are after. Simon wonders where the location filming was done for several stories. To help answer this, we asked John Ainsworth, a mine of such information, and he was able to provide most of the following locations. From the top then, *The Daemons* was filmed in the village of Aldbourne in Wiltshire, *The Android Invasion* had several locations; the village was East Hagbourne in Berkshire, the forests were at Evesham, and the Space Centre was at the BBC's engineering training ground at Wood Norton. *The Claws of Axos* was Dungeness on the Kent Coast. *The Awakening* was again filmed at a combination of places; the village green was at Shapwick in Dorset, the small ford that Tegan ran across was near Blandford, and St Bartholemews church was also at Shapwick. *The Power Of Kroll* was filmed on the Iken Marshes in Suffolk; and finally the Rollright Stones were used for *The Stones of Blood*.

TICKET TO TIME

Moving across the waters once again, and Gavin Campbell from Canada asks two questions about the Hartnell years. First, he has heard that the Beatles made a guest appearance in The Chase *and wants to know if this was true, and second, at a recent Convention, he saw a clip of a monster which had only one eye and resembled the Jaggaroth (from the T. Baker story* City Of Death*).The Beatles did indeed appear in episode one of* The Chase *when Vicki tuned the Time Space Visualiser into them singing 'Ticket to Ride', but it was a clip shown of them and not them actually singing in the* Doctor Who *studio. The monsters described in the second question can only be the Monoids, from the 1965 story.* The Ark. *(Gary Russell reviews Target's new novelisation of* The Ark *in* Off the Shelf.

◆ ***Compiled by David Howe of the DWAS Reference Department.***

The Davros Tapes

In issues 109 and 111 we took a look at the two most recent 'incarnations' of Davros. Below, Gary Russell turns the clock back over ten years and talks to Michael Wisher, the man who portrayed Davros Mark One.

In *Genesis of the Daleks* we saw the crippled scientist for the very first time. A megalomaniac, he, unlike his immediate successors, was seen as a man who was totally amoral but not stupid. His drive and determination blinded him to all else except the desire for total supremacy for his race, the Kaleds. When he discovered that the genetic future for the Kaleds was as a 'lump of slime', so to speak, he set out to design the Travel Machine for the race to survive in, for with their general loss of shape would come loss of mobility.

The Mark Three was the 'perfected' version, which Davros called the Dalek, as much of a perversion of the Kaled name as the shape was of the Kaled body. Eventually Davros saw to it that the Daleks would survive, even though it cost the lives of almost every single Kaled on Skaro. Finally, he realised that he had left out any sense of pity, a feeling of humanity.

The Daleks turned on Davros and appeared to destroy him . . . but they failed, and he has returned three times since in efforts to lead his creations to universal victory. Although Davros may have survived, Michael Wisher never played the part again, something of a shame as *Genesis of the Daleks* in many fans' view the best Davros story, and Michael Wisher was *the* Davros.

Wisher started his acting career during his service days, on an amateur basis.

He was demobbed and after problems finding a job, Wisher managed to get an audition at the Royal Academy of Dramatic Art, through a friend, and soon after settled on the career of an actor. Apart from acting, Michael is well-known for voice work, and has done everything from commercials to narration of the BBC's *Horizon* programme.

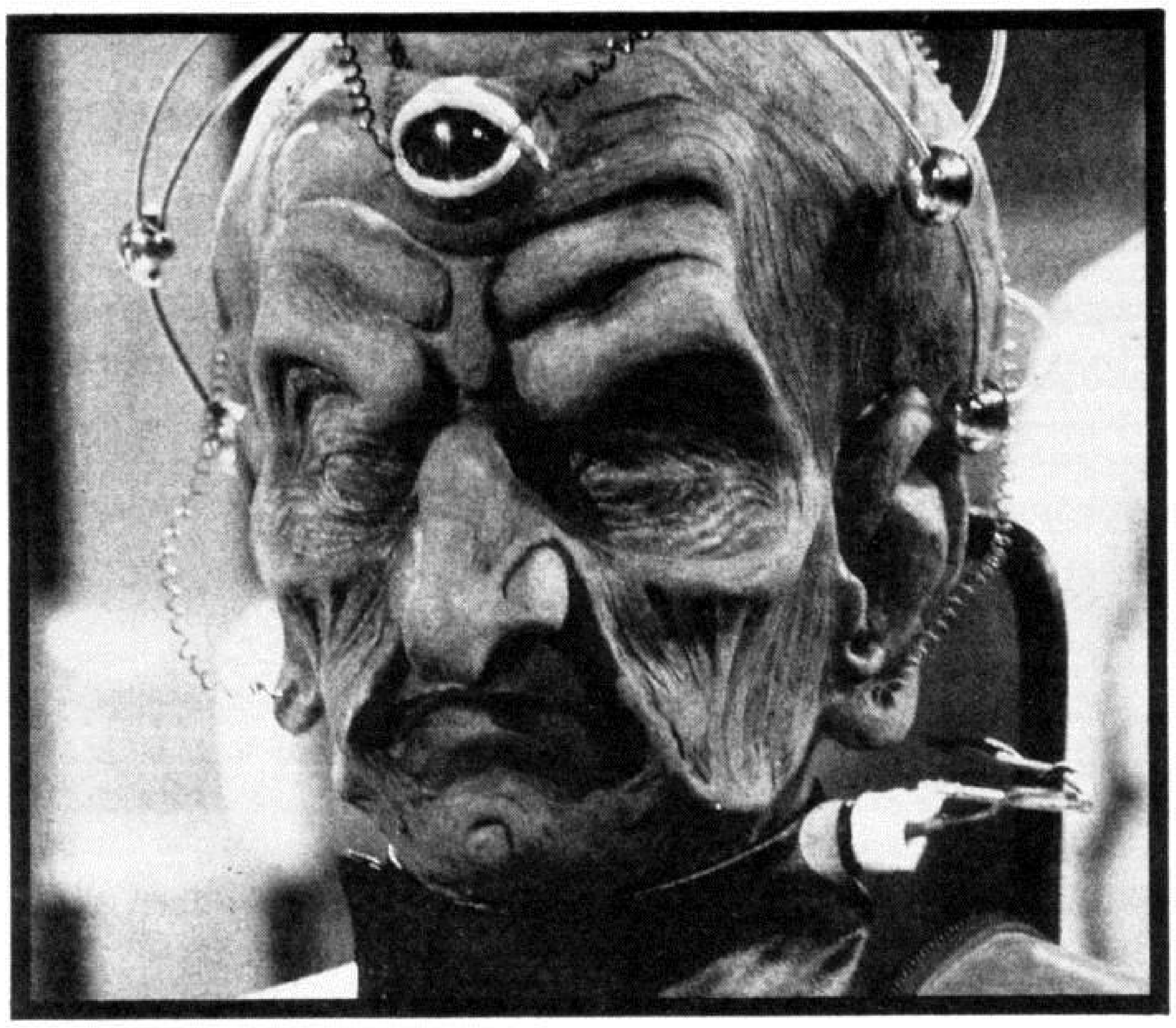
"My earliest memory of *Doctor Who* was in a Patrick Troughton story. I was called in to deliver a few brief lines over a Tannoy, or a computer, or something. I can't recall anything at all about it, but I *do* remember Patrick Troughton and his little Pixie boots very well – I have this strange memory of seeing these boots everywhere I went!

"My first *Doctor Who* proper was with an old friend called Michael Ferguson. He was directing this long story and for added realism or whatever, they added in this television reporter, called John Wakefield. I had a teeny bit more hair on top then and a beard, I remember. I had a strange aversion to being covered in false beards or moustaches, so it is rather funny that I then spent the best part of my *Who* time under masks!

"I remember *Terror of the Autons* very well indeed; that Rex Farrel was such a wimp! I mean, a complete wet – he fully deserved what he got, and it was all down to that silly hat he wore. I remember that was my first experience of a mask, although only briefly. At the end, Rex Farrel was sacrificed by dear Roger Delgado, (who was the Master) by dressing me up as himself, and then as he drove away from the Doctor, I got shot by a soldier in his place. All I ever seemed to say was 'I will obey' and 'But Father . . .' It was great fun, though!

"*Doctor Who* seemed to have a very 'family' atmosphere then, with Jon Pertwee, Katy Manning, the soldiers, led by Nick Courtney and of course, the Master. It was quite nice really, because I seemed to turn up so often in various parts that they treated me rather as one of the 'family'. A nice feeling and a smashing crew.

"It was possibly because of that that Barry Letts phoned me up one day and said, 'Hey, imitate a Dalek.' I stood at the other end of the phone and said, 'You what?' and he said, 'Go on, you know, Exterminate and all that.' So I croaked, 'Exterminate,' in a Daleky voice and he said, 'Great, get around here now, you're a Dalek.' As I lived five minutes from Shepherd's Bush, that wasn't too difficult, and I sort of became the official Dalek voice for a couple of years. Roy Skelton was there as well sometimes, but for a while it was just me. Great fun, though.



"I did a couple of Dalek stories before Davros came along. Before that, though, there was my favourite, next to *Genesis of the Daleks*, a wonderful story called *Carnival of Monsters*. I remember a few years ago sitting and watching the news on television when a friend rang and said, 'Mike, quick, you're on TV,' and I turned over and *Carnival of Monsters* was being repeated. I was glad, it gave me a chance to see what I was like in the days when I worked! Seriously though, it was great to see it again. I played Kalik, and boy was he a nasty. Real whips in the cupboard stuff there.

"There were three of us, Terence Lodge played the dirty old man in the park, Peter Halliday was the moaning old woman, and I was the absolute sadist. Someone would describe some hideously painful torture, Peter would wince, Terence looked shocked and I would grin nastily and say, 'Oh yes, how interesting.' I loved him, he was so . . . oh, so delightfully evil. I remember I got eaten by a dragon, which then got cut out because they thought it was too violent.

"Davros was the next part, I think. He was just magnificent, the script for him, and everyone else as well, was just superb, everything fitted. Jon had gone, of course, and this one was Tom Baker. He was good and Lis Sladen was lovely.

"We rehearsed Davros at Acton with a paper bag over my head. They tried the mask on me you see, and I realised that it was like tunnel vision, I couldn't see a thing, so I always rehearsed in the same circumstances; with the paper bag and sitting in an old wooden wheelchair they got for me. I remember in the studio at one point I was waiting for them to get to my scene and people were so used to seeing me in a chair of sorts and being unable to see my face, that I'm sure they forgot there was an actor in there! Consequently as time clicked away, they never got around to my scene and I sat, lonely and forgotten.

"It wasn't until the studio lights went out completely that I suddenly realised that I *had* been forgotten, so I wheeled myself about in the dark and then gave up and called for help. Somewhat sheepishly I finally got rescued, and everyone was terribly apologetic. I think that shows just how wrapped up in the show people who work on it get – they just accepted Davros, rather than thinking he was a man in a mask and costume.

"I did a lot of the Dalek voices with Roy Skelton in that one. There was one final scene, where dear Peter Miles, who played Nyder, got shot. I was Davros and the Dalek voices and so played the scene with myself. I had recorded the voices earlier, so it worked with the 'affected' Dalek voices and my own, untreated voice for Davros. It was quite strange acting to myself, but did no end of good for my ego!

"After *Genesis* I did a couple of others. One was with the Cybermen but I don't remember it much. I think I spent most of it pointing at a rocket, belonging to a fine actor called David Collings, and coughing. That was soon after *Genesis*.

"My last experience of *Who* to date, was playing this chap called Morelli. I remember with a name like that, I wanted to make him sound like a cheap American/Italian gangster but when I tried it, the director screamed that the crew of this spaceship on the *Planet of Evil* were supposed to be terribly normal – and boring. Still, I got a good send-off after being turned into a mummy. I was put in a coffin and momentously shot off into space, silently. It looked very good on screen. I thought, 'Great, the best bit of Morelli is in a box in space.'

"I'm not too sure what happened about *Destiny of the Daleks*. I was working in Australia and America a lot then, touring in theatres. The first I knew of Davros' reappearance was being asked by someone why I hadn't done it. I've not seen it but I have seen a photograph and I think the mask failed – it just didn't fit.

"Then a couple of years ago, I was contacted by John Nathan-Turner, who said that he was doing a Dalek story with Davros and he wanted me to play it. I of course said yes, made sure I had no other work and prepared. The scripts came, dates were arranged and then there was a strike at the BBC and it was shelved. I went on to more work then, but John rang every so often and kept saying it was going to happen. Then it was on again, in September I think. I then had to make a decision, *Doctor Who* or a theatre tour. Although it meant less money and shorter working, I had to say yes to *Doctor Who* – and there was another strike. I was right out of work.

"Eventually *Resurrection of the Daleks* did happen, but I couldn't wait and take the risk and other work turned up, and so Terry Molloy played it, very well I thought, but that mask was awful – he looked like a frustrated Ena Sharples! I was glad that when the last one came up, Terry got a better looking mask. Obviously I wasn't asked to do that, Terry was John's Davros and that was only right and fair. Still, I would love to do *Doctor Who* again, not just as Davros but as another character."

Recently Michael was in Terrance Dicks' BBC Classic version of *Alice in Wonderland* and has kept up his *Doctor Who* connections by attending conventions and also taking part in a series of amateur audio plays based on *Doctor Who*. In one he played the voices of the Daleks and in another he played a Nineteenth Century Lord, who was also dabbling with Devil worship. Whatever the future holds for Michael, we wish him all the best and hope that one day soon he returns to our screens in *Doctor Who*. ◆

PHOTO 8 OFFER

DOCTOR WHO

101. Liz Shaw's "parallel-world" self (Inferno)
102. The Brigadier's "parallel-world" self (Inferno)
103. Third Doctor and Miss Hawthorne dancing round maypole (The Daemons)
104. Jo, Alpha Centauri and Izlyr, the Ice-Lord (Curse of Peladon)
105. Two Draconians (full-length) (Frontier in Space)
106. Third Doctor and Taron in furs, surrounded by Daleks (Planet of the Daleks)
107. Taron bending over control consule (Planet of the Daleks)
108. Exxilons surrounding the burning shell of a Dalek (Death to the Daleks)
109. Ice-Warrior and Ice-Lord (Monster of Peladon)
110. Queen Thalira (Monster of Peladon)
111. Third Doctor at controls of hovercraft (Planet of the Spiders)
112. Fourth Doctor, Harry and Brigadier in jeep (Robot)
113. Giant Robot (full length) (Robot)
114. Group of Wirrn in control room (Ark in Space)
115. Fourth Doctor, Harry and Sarah on teleport pads (Sontaran Experiment)
116. Sarah holding gun (Pyramids of Mars)
117. Group of mummies standing guard by pyramid (Pyramids of Mars)
118. Sarah, Laurence Scarman and Fourth Doctor inside TARDIS (Pyramids of Mars)
119. Solon grappling with Morbius (Brain of Morbius)
120. Fourth Doctor sitting beside Morbius' model head (Brain of Morbius)
121. Sarah and Fourth Doctor fleeing from Krynoid (Seeds of Doom)
122. The Wood-panelled "main" TARDIS control room (Masque of Mandragora)
123. Fourth Doctor looking in disgust at fossilized hand (Hand of Fear)
124. Voc robot "V3" (Robots of Death)
125. Leela being attacked by robot (Robots of Death)
126. Mr. Sin holding dummy and knife (Talons of Weng-Chiang)
127. Romana 1 in front of TARDIS (full length portrait) (Ribos Operation)
128. Romana 1 holding segment of key-to-time and tracer (Androids of Tara)
129. Fourth Doctor in front of Eiffel Tower (City of Death)
130. Fourth Doctor and Romana 2 in front of Notre Dame Cathedral (City of Death)
131. Fourth Doctor aged by Tachyon Generator (The Leisure Hive)
132. Romana 2 and Lexa (Jacqueline Hill) (Meglos)
133. Fourth Doctor by TARDIS (Full Circle)
134. Marshmen inside the Starliner (Full Circle)
135. Fourth Doctor and K9 at edge of mist-covered lake (Full Circle)
136. Fourth Doctor (Close-up) (Logopolis)
137. Fifth Doctor and Turlough by TARDIS (Mawdryn Undead)
138. Nyssa leaving TARDIS (Close-up) (Terminus)
139. Raston Warrior Robot about to leap (The Five Doctors)
140. Sea-Devil holding gun in main control room (Warriors of the Deep)
141. The Governor (Martin Jarvis) at Desk (Vengeance on Varos)
142. Sil (Vengeance on Varos)
143. The Rani (Portrait) (Mark of the Rani)
144. Chessene (Jacqueline Pearce) (The Two Doctors)
145. The "Androgum-ized" Second Doctor strapped to table (The Two Doctors)
146. The Second Doctor in Androgum kitchen (The Two Doctors)
147. Sontaran holding gun (The Two Doctors)
148. Jamie standing behind Dastari's desk (The Two Doctors)
149. The DJ (Alexi Sayle) (Revelation of the Daleks)
150. Group of Daleks in "Tranquil Repose" (Revelation of the Daleks)

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NEW SEASON *PREVIEW*

STORY 2

The court have seen all they need to of the Doctor's involvement in the affairs of Earth. They are now to turn their attention to something that occurred in the Doctor's more recent history, a series of events that are both highly threatening and highly significant to the successful prosecution of the Doctor.

Thus it is that the court's attention is to be focused on the colourful planet of Thoros-Beta, Twenty-fourth century, last quarter, fourth year, seventh month and third day, on a strange alien beach. Peri, it seems, is getting sick of alien surroundings, judging by her conversation with the enraptured Doctor. The Doctor has a phaser, manufactured somewhere on this planet, and he is still puzzling over the artefact – it seems quite advanced, having a multiple function with a varying force of energy projection. The phaser was given to him by a dying warlord of Thordon whose final ominous words were, 'Thoros-Beta . . . tell them to send more beams that kill.'

Very soon the Doctor has darted off into a nearby cave, and from here the adventure begins. Alien technology is at work in its most potentially disturbing form on this planet, and the hideous alien Sil seems to have a lot to do with the dastardly affairs. As usual the vile, vain creature is vitriolic against those that surround him, but he himself is in a precarious position – the success of his mission will determine his own future, and thus he is determined that no mistakes will be made in its execution, especially through the involvement of the Doctor and Peri.

● RETURN OF SIL

Nabil Shaban returns to the part of Sil with uncommon relish, savouring every nasty element of the slug's character and in this story backed up with some equally revolting creations. Shaban said of his part: "After the disappointment of the series being postponed, it was such a wonderful feeling to get back to playing Sil again, up to all his usual tricks."

Philip Martin provides the script for this second story of the season, *Mindwarp,* and in doing so, proves that the obvious skill he showed in his script for *Vengeance On Varos* is going to be more than matched by this semi-sequel. I say semi-sequel, because those who missed *Vengeance On Varos* will still be able to enjoy *Mindwarp* without any confusion as to who is who or what's going on.

Consequently, the show should, with its greater number of monsters, appeal to a wide audience. Fearsome sights await Peri and the Doctor down in the caves and these creations are a testimony to the talent of the BBC's design departments. Peter Wragg provided the visual effects, while Andrew Howe-Davis was responsible for the tremendous sets, including one particularly large and sinister operating theatre! John Hearne provided the whole host of alien costumes, while make-up was the responsibility of experienced *Doctor Who* hand Dorka Nieradzik. Finally, Danny Popkin was in charge of video effects.

● IMPRESSIVE CAST

With this, his sixth story for the programme, director Ron Jones proves just how wasted he is on *Crossroads* – a lot of work has gone into this show to make it visually interesting and unusual; a particular feat when you consider the very short amount of time available for the recording of some scenes. On occasion, it was a case of getting it right in one or two takes, with the commitment of the crew and cast ensuring no foul-ups and the added advantage of fresh performances not dragged down by endless retakes. Another highly impressive cast has been assembled to join regulars Colin Baker and Nicola Bryant.

First up is Brian Blessed, playing the warrior King Yrcanos in fine, thundering style. It's tempting to say this part was written for him – maybe it was – and watching him perform, it's hard to think of anyone who could have done it better. Blessed often seems a bit overpowering to outsiders, but he was very popular with everyone on *Doctor Who.* Patrick Ryecart plays the creepy Crozier with a lot of fire, while one-time *Space 1999* girl Alibe Parsons is the detached and ruthless Matrona Kani. Working especially hard in a difficult part was Thomas Branch as the Lukoser, contributing both poignancy and menace to the story.

Ex-Young One Christopher Ryan takes a step in a radically different direction with his part as Sil's very unpleasant superior Kiv. Ryan rises to the challenge of a completely different part and shows just what a versatile actor he is. Equally versatile is Trevor Laird as Frax, while Gordon Warnecke, one of Britain's most promising new actors, brings to *Doctor Who* a characterisation quite different from his leading role in the hit movie *My Beautiful Laundrette.*

With a cast of this calibre, Jones adds to the script a great deal of extra pace and menace, and it is a story which avoids obvious blood and guts, while being a very frightening adventure. There is a terrific feeling of claustrophobia generated as the Doctor and Peri get haplessly enmeshed in the net into which they have tumbled. In this, Peri's last story, it is fitting to mention the performance of Nicola Bryant, who responds excellently to the challenge of a good script. She will be much missed in the *Doctor Who* world and this is a first-class swan-song.

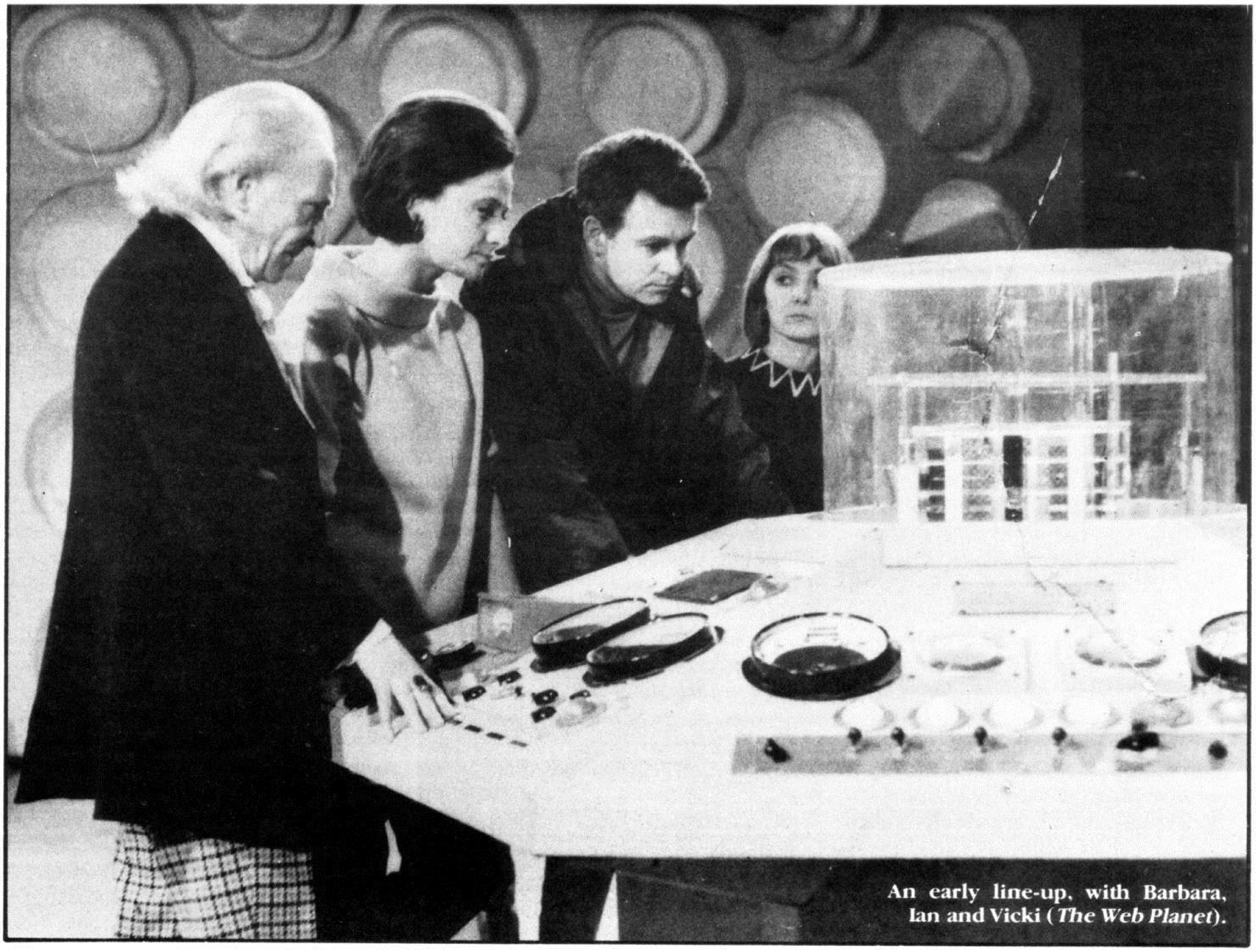
● VITAL CLUES

This story is the crucial turning-point in the season, *and* in the Doctor's trial. Vital evidence is presented here, and any regular fan of the show should watch extra carefully for any clues that he or she can pick up. Just how will Kiv's insane quest change the patterns of accepted science and why has the Doctor become a turncoat? The answers to these and all the many other questions hanging over this excellent story will be answered when it comes on air, probably sometime in October.

For the record, *Mindwarp* was shot on location at Brighton for two days and was in the studio for six days on the 27th-29th May and the 11th-13th June 1986 at the BBC's Television Centre studios.

◆ Richard Marson

Travelling Companions



An early line-up, with Barbara, Ian and Vicki (*The Web Planet*).

Where would the Doctor be without his companions? Richard Marson examines the changing characteristics and roles of these supporting characters as an introduction to a new series . . .

◆

Love them or hate them, *Doctor Who* companions are a vital part of the programme's format. The debate about them is unending – for every fan of Sarah Jane Smith there will be another who prefers Leela and vice versa.

So, exactly what is a successful and interesting companion and how have they changed and developed over the two decades of the show's history? To answer these questions, where better to begin than at the beginning – 1963 and the first companion line-up of Susan, Ian and Barbara. Perhaps because they were the first set of regular characters, they were certainly among the most successful. Verity Lambert and David Whitaker's carefully created characters blended into a perfect TARDIS crew.

In establishing this mould, however, Lambert and Whitaker set a standard that too many subsequent production teams tried to imitate, usually to much less effect. Indeed the original creators of *Doctor Who* were themselves guilty of this 'watering down' process, in their creation of the characters of Vicki and, later, Steven.

The basic set-up established that Ian and Barbara were to represent the Earth point of view in space – a crucial piece of audience identification, while Barbara also lent her knowledge of history to the more educational side of the early scripts. Ian was also the strong arm of the show, available if the going got too tough for the Doctor, who was, in any case, not the most obvious of hero figures. Susan was there for the teenagers; there to be frightened in a slightly less adult (and thus less restrained) manner than Barbara. She was also on hand to provide more mystery and detail concerning the Doctor and the science-fiction plots of the series. ▶

Travelling Companions

◀This traditional but well-balanced group was one of the best. Susan was indeed the first of 'the screamers' but usually her fear was quite logical (the meeting with the Daleks, her encounter with Tegana in the singing sands of *Marco Polo*). The actress who played her, Carole Ann Ford, disliked the fact that a lot of Susan's intended alien characteristics were toned down before transmission, so as not to lose the child identification label.

This restriction was a great shame, and shows the perennial flaw in production teams' thinking in the creation of the companions. There is never much that is daring or original. They all, particularly the girls, end up doing the same kind of things, time and time again.

Susan was to have had telepathic communication with the Doctor, to have worn a bizarre wardrobe and possessed other noticeably 'alien' characteristics. Lambert's fear of losing identification with her youth audience was really a misplaced one; Susan would still have had enough to make her seem sympathetic to teenagers, while at the same time being more dramatic and interesting. Lambert's retrospective argument is that it was too early to take more risks than were necessary but after gaugeing audience reaction and the feelings of the actress herself, she none the less did nothing to alter the situation for Susan's successor, Vicki.

While the original concept of Susan survived to a degree (in, for instance, *The Sensorites*, where she is in telepathic communication with the aliens), Vicki was nothing more than an insipid imitation of Susan's worst characteristics – juvenile hysteria and childish over-enthusiasm. Again Lambert argues that too much of a departure from the mould Susan had established might have alienated the audience, and this, considering that Susan's departure was the first regular cast loss, does carry some weight.

Unfortunately, as a result of not trying something new, Vicki was doomed to failure – both because even the most naive of audiences could recognise a straight copy when they saw one, and because Maureen O'Brien, the young actress chosen to play her, was less than enamoured of the part and at times let her boredom and frustration show through.

Likewise, when the excellently written and acted Ian and Barbara departed, their replacement, Steven Taylor, was a hastily thrown together carbon of Ian's square-jawed heroic aspects, with little of the latter's intelligence. The new team lacked any real interaction – the obvious charisma that made the Doctor, Ian, Barbara and Susan team so outstanding, vanished with Steven and Vicki.

William Hartnell found it hard to cope with the next year (his last full year with the series), partly because the frequent changing of the companions unsettled him. If it unsettled him, it certainly unsettled the audience as much. Katarina was in and out in the space of five episodes, a difficult conception as a companion because of her complete ignorance of all forms of technology, while Jean Marsh's Sara Kingdom could have been excellent if she had survived *The Daleks' Masterplan*.

Zoe

Sara was all Vicki should have been – a marked change from her predecessor. She was agile, determined, strong-willed and brave. She quickly developed a rapport with Steven and the Doctor and her death was a shame. Jean Marsh acted the rather poor scripts particularly well, and the killing of two companions in a row was a daring move on producer John Wiles' part that would have worked far more effectively if the doomed companions had been with the series a little longer.

Next along was Jackie Lane's Dodo Chaplet, a whimsical character who sadly didn't work. Miss Lane's acting was altogether too contrived and forced to work in this unrewarding part – one obvious inconsistency was her change of accent halfway through her time with the show. The friendship with Steven was that of little boy and little girl, and frankly, Dodo was irritating – she had no charm.

Incoming producer Innes Lloyd recognised this when he took the reins of what was by now a rather ailing series. His solution, following the low-key departures of Steven and Dodo, involved two new arrivals – Ben and Polly. These were two characters carefully matched and brought in with image and storylines very firmly in mind. Ben, the rough, tough Cockney sailor was ideal *Doctor Who* companion material – brave, full of fun and a sense of adventure, not intelligent enough to threaten the Doctor's supremacy, but without being too stupid and thus losing the audience's respect.

Polly was, on the other hand, the first of the dolly birds, a dippy, dizzy screamer with an inquisitive nature and a lot of rather 'debbish' cheek.

The Doctor, Ben and Polly made an excellent trio; Ben rather in awe of both of them but determined not to show it, Polly relying on Ben for reassurance when things got a bit frightening and both of them relying on the Doctor, who, as ever, remained an enigma. In many ways it is a pity that this team didn't have a longer run, as Jamie's arrival brought a shift in emphasis.

Jamie was one of *Doctor Who*'s naturals, a companion who worked in every way. This had a lot to do with Frazer Hines' highly skilled playing of the part and to his close and creative relationship with Patrick Troughton. Together the two sparked, and many writers have since commented that as they often try to draw on actors' real life characteristics for their screen parts, it is a great help if the actor is as bubbly and interesting as Hines was.

Jamie wasn't stupid, but his ignorance of technology was used in a clever way that Katarina's never was. Whereas she cut herself off from new ideas by believing the TARDIS to be a temple and the Doctor some sort of god, Jamie was always ready to learn.

In a way, to be a successful male *Doctor Who* companion, one needs exactly the same skills as those required by a male *Blue Peter* presenter – lots of courage, the ability to smile when things are going wrong and a good relationship with the others in the team. It's an ironic coincidence that Peter Purves became the new *Blue Peter* presenter in 1968 – Frazer Hines would have been just as suited. Male companions could appeal to both boys (hero worship) and girls (sex appeal) and all in all, were a very special kind of cliché. The difference in turning a cliché into a character was very much down to the actor, as it tends to be generally the same in all *Doctor Who* parts. In this respect Frazer Hines succeeded admirably.

Along with Jamie came another glamorous screamer, Deborah Watling's Victoria. Already an experienced actress, Debbie Watling loved her part and it showed on screen. The idea of a Victorian girl travelling in space was one that appealed to the imaginations of both the writers and the audiences at home and the actress's decision to leave after a year was a shock. Although Jamie and Victoria were both from Earth's past, they were still able to prompt that all-important audience identification, especially through their brother/sister relationship.

Logically, Victoria's replacement had to be something completely different and, this decided, the production team went for something as dissimilar as possible – a bright computer girl from a far future Earth society. Zoe, played by Wendy Padbury, brought a breath of fresh air to the show, cutting down on the histrionics of her two predecessors and remaining cool and informed in many of the crises she faced.

This didn't mean she escaped her share of the screaming – but she was able to make her mark as an individual. She was allowed a kind of intellectual rivalry with the Doctor (*The Krotons*) and both she and the latter often teamed up to pour scorn upon the poor Scot's attempts at understanding the technology around him. One of Zoe's finest hours was her mischievous wrecking of the computer in *The Invasion*, and it was her curiosity and ability to communicate intelligence, coupled with naughtiness, that made her a winner with audiences.

Zoe, and her successor, Liz Shaw, were examples of how, given a bit of daring on the production team's part, the companions might finally have developed into well-rounded (if secondary) characters. Liz was as near an *Avengers* girl as *Doctor Who* has ever got, for a start giving the impression of being older than her youthful forerunners, Sixties types.

Zoe was still really a teenager, while Liz seemed to be a mature young woman in her late twenties.

She was a superb scientist, with a questioning mind, and a lot of guts (witness her solo mission in *The Silurians* and her scenes with Reegan in *The Ambassadors of Death*). The humour was there too – in her acerbic relationship with both the Doctor and the hapless Brigadier.

But new producer Barry Letts, and indeed Jon Pertwee, felt she was wrong in the *Doctor Who* format, suggesting she was "too clever by half" and "not dependent enough on the Doctor." These objections were sexist in the extreme, but then *Doctor Who* by format (clever Doctor, dumb (female) companion – there to ask questions) is a sexist show (occasionally male companions act as ciphers too, like poor Harry, ever confused).

Tegan

Letts' replacement for Liz was a great regression for the show, a character very much in tune with other fantasy shows of the same era (for instance the Lulli character in *Ace of Wands*). Jo Grant was even more scatty than Polly and she screamed just as much as Victoria. With any other Doctor she would have been an unqualified disaster, but she clicked nicely with Jon Pertwee's 'mother hen' characterisation, and the relationship was very much a Professor Higgins/Eliza Doolittle one – Jo learning more over her three years and in her final year ending up discovering things like ecology, women's rights and ultimately romance. When she joined she was basically a silly girl, getting in the way, but while she always stayed a bit scatty, she had grown up visibly by the time she left.

Jo's discovery of women's rights was something of a hint as to what was to come. 'Thoroughly modern *Doctor Who*' read the headlines that announced the arrival of Barry Letts and Terrance Dicks' next creation – the go-getting feminist Sarah Jane Smith. Sadly, Sarah's was an uneven characterisation, with much of the unity coming from Elisabeth Sladen's performance in the part.

She started off as rather crude and soapboxish, wittering on at any opportunity about feminism, only to be swiftly put down by the smug form of the Doctor. Her butch costumes and tomboyish haircut were also a bit obvious.

Over the next year, Sarah softened and changed and under the gothic horror influence of Philip Hinchcliffe and Robert Holmes, Sarah took to screaming a lot more. But it was more logical, she was much more subtle and she was still strong – her journalist instincts gave her the required curiosity of all *Who* companions, Harry gave her the chance to criticise men without undermining the Doctor and her courage and resourcefulness were well illustrated in stories like *The Brain of Morbius*, *The Seeds of Doom* and *Terror of the Zygons*.

To date, Sarah has been one of the most popular companions, but again much must be attributed to the playing rather than the writing of the part, a point with which the late Robert Holmes wholeheartedly agreed.

Ian Marter's Harry Sullivan has already been mentioned, a sub-Jamie stereotype, he was a character who frustrated the actor, and one the production team quickly dispensed with. Ironically, Marter got his chance to expand by writing the recent solo novel about Harry, which proved there could have been more to the man than met the eye in *Doctor Who*.

Louise Jameson's Leela could have been one of the most original *Doctor Who* companions, and very nearly was, except that towards the end (and particularly with her departure) the concept became badly flawed.

The idea of an instinctive savage was inspired, the acting superb, and many of the episodes highly success-

▶

Nyssa

Jamie

Peri

Adric

Polly

Tegan

Travelling Companions

◀ful in bringing off the conception. Again, Leela was technologically ignorant, uncivilised – again there was the Doctor in teaching mould, while Leela learnt. But Leela was never submissive, she fought and attacked and the idea of screaming was quite repellent to her.

Hers was a great character, combining the necessities of *Doctor Who* writing with a new approach, especially appealing to girls, who could look up to her (which was a novelty).

The next companion, aside from K9, whom we may happily consign to the role of slavish cipher (he was a computer, after all), took the independence image a stage further and failed. Mary Tamm's Romana was a Time Lady with first class honours and much conceit. Sadly, by the end of her first episode, she was already screaming. The idea of the Doctor travelling with an equal was really a non-starter, and in spite of some weaknesses – Romana's inexperience for instance – the idea was just never convincing. Mary Tamm found it unconvincing too, which didn't help, particularly with her screaming being about the worst heard in the show!

Lalla Ward's interpretation was an improvement on this, since she seemed much more on the Doctor's level, and an amusing air of competition entered the proceedings. Romana proved that she could make her own sonic screwdriver, take control of people and confront villains just as forcefully as the Doctor. By the time she left, she had developed enough to break away just as the Doctor had done, to help fight slavery and oppression in E-space.

The first of John Nathan-Turner's companions was Adric, played by a youthful Matthew Waterhouse. Waterhouse has received a lot of unnecessary stick from fans over the years for his performance as the mixed-up and awkward adolescent Adric. As both actor and the then script-editor have stated, Adric was really too complicated for the show to deal with. One moment, he was just a naive young boy (*State of Decay*), the next a very bright and astute young man (*Logopolis*).

There was more consistency in his second season, and Adric was always seen as a bit of a rebel – an outsider among the TARDIS crew, with parallels being drawn between him and the younger Doctor. His death was an emotional moment and worked far better than those of Katarina or Sara, because the audience had lived with his character through some very important adventures.

Sarah Sutton's Nyssa was a gentle scientist, the peacemaker of the crew, and a definite return to the more traditional type of companion, some-

Leela

Jo

Turlough

Romana

Ben

Romana

thing especially favoured by Peter Davison. The triumph of this era was, of course, Janet Fielding's marvellous Tegan, a powerhouse of bolshy sarcasm and aggressive instincts.

Tegan fitted in because she was a fighter, a tough girl who had a heart of gold – she left eventually because all the death and suffering she was encountering disturbed her too much. In *Kinda* and *Snakedance* we delved deep into her mind, while similar psychological situations were examined in *Terminus* and *Enlightenment*. Tegan's relationship with the Doctor and her fellow travellers, particularly Turlough, reminded one of a close-knit family – often at odds, but united, too.

Mark Strickson's Turlough was ambiguous and creepy which was an excellent way to start this strong actor's career in the show. Sadly, after the Black Guardian was dispensed with, Turlough was given little to do except get locked up and be resentful. Again, the new book, *Turlough and the Earthlink Dilemma,* might right this situation in fictional terms – Strickson's acting always gave the impression that a lot was there unsaid and under the surface.

The most recent additions to the TARDIS crew have been much more traditional. Peri, as played by Nicola Bryant, certainly screams a lot and is once more a rather obvious representative of the Earth point of view in space. But she also has guts – witness her stands against the Master, Sil and the Rani – as well as a good sense of humour and a close relationship with the Doctor.

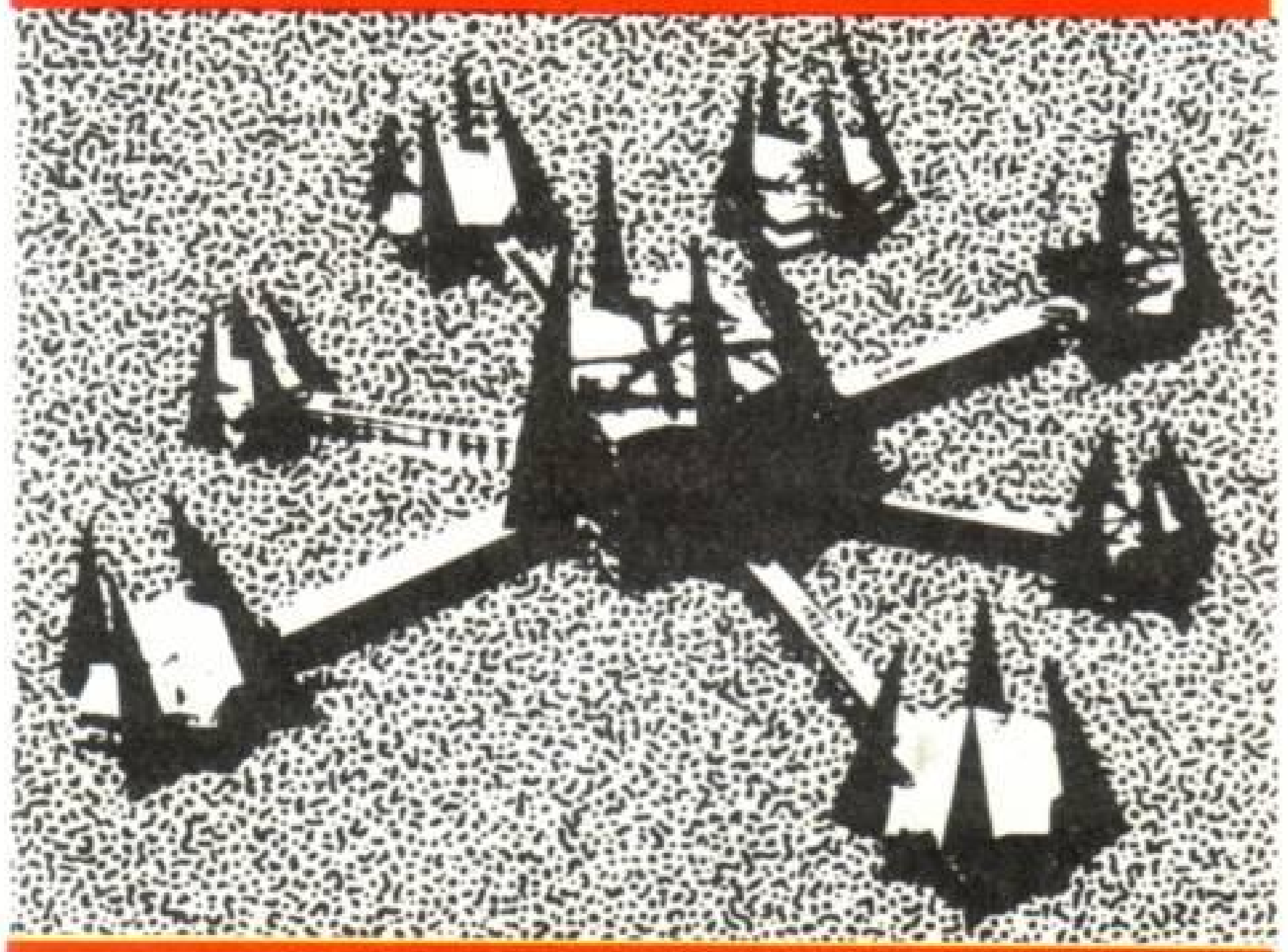
New arrival Melanie Bush (Bonnie Langford) seems as bubbly as the actress who plays her, with the required rebellious streak that will lead her into danger, combining with a happy-go-lucky attitude that sometimes irritates the Doctor, but which also serves to keep some of his excesses in check.

So there we have it – twenty-three years of companions. Certainly the dramatic requirements of the show have stereotyped their role to a large degree; the pattern seems to be one of following safe rather than daring paths, which has denied us many a great moment. It all depends how strictly one regards the Doctor as the star of the show – weak companions don't help him, and if strong, different ones threaten him, then how effective is his hold on the audience?

In spite of the difficulty, there are many firm favourites among the *Who* companions of today and yesteryear.

Starting in the next issue, **Doctor Who Magazine** will be looking at one of the companions each month and talking about such things as characterisation, acting and behind-the-scenes facts relating to the companion in question. ◆

ARCHIVES



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EPISODE ONE

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The Leisure Hive

Romana is sceptical about. K9 is telling her about intergalactic recreation planets, and wants to know about sea bathing. Romana sends him to fetch a ball, which, to her dismay, lands in the water. K9 faithfully goes after it, pursued by the young Time Lady, who gets to him just as he enters the sea, where he suffers a minor explosion.

Taking the damaged dog back to the Doctor, Romana suggests going to Argolis, the first of the Leisure Planets. After all, this is the second time that the Doctor has managed to miss the opening of Brighton Pavilion. Argolis, Romana explains, features a recreation centre built by the survivors of a hideous war against the Foamasi. It boasts a grid containing cells of different environments, designed to produce physical and psychic regeneration.

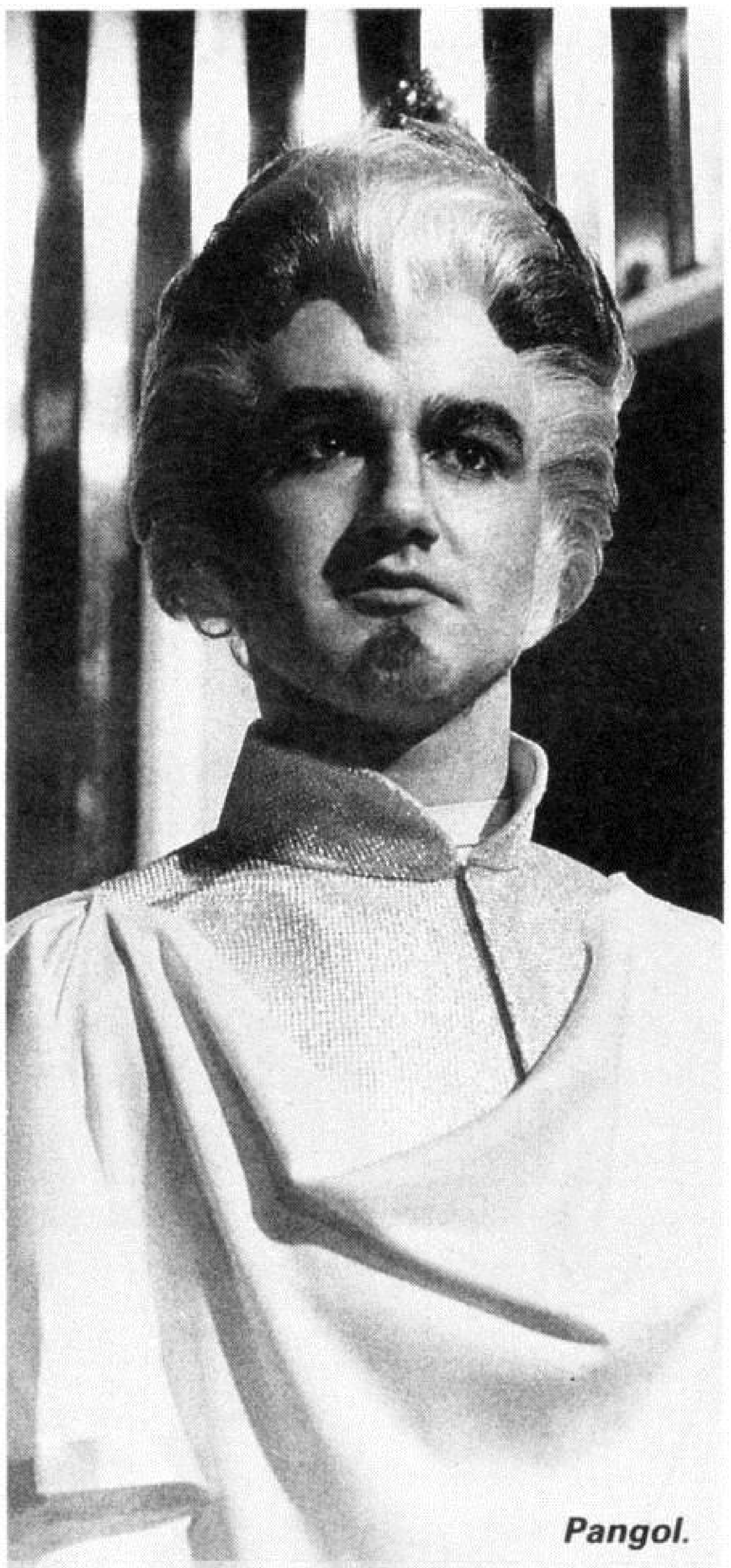
On the planet, guide Vargos is showing the enthralled visitors the blazing, radioactive surface from inside the safety of the Argolin Hive. He is summoned to the board room, where Earth agent Brock is speaking via a scanner system. Brock claims Argolis is out of date compared with its competitors, and he looks like pulling his tour out. Angrily, Pangol, a young Argolin, switches the image off.

The weary, drawn chairman, Morix, checks Pangol's aggression, saying violence must never again be allowed on the planet. A Tannoy announces the arrival of the Earth shuttle. Brock appears in person with his lawyer, Klout. Brock accepts a directorship of the Hive, while noting Morix' feeble condition. He has brought with him an offer from an external group to buy out Argolis, which, Pangol says, is not for sale. The latter leaves to demonstrate the Tachyon Recreation Generator to the visitors, extolling the virtues of pastimes such as non-gravity squash. As he does so, the TARDIS materialises.

The Doctor and Romana watch Pangol's display, the Doctor deciding that it must be an unreal transfer. However, Romana points out this hasn't been discovered yet. Inside the generator, but with his image projected on a giant screen, Pangol appears to split up – but he assures everyone he is quite safe.

In the boardroom, Morix explains to Brock that the Foamasi war has left a bitter taste. Brock's potential buyers are the Foamasi themselves – highly intelligent reptiles, who could live on Argolis' surface, due to their resistance to radioactivity. Morix says to sell up will be the ultimate defeat. Meanwhile, unbeknown to him, the boardroom is being watched, by a clawed, hoarse-breathing creature.

Pangol is explaining that the tachyonics science was the direct result of the war – a tachyon beam being able to arrive at point B before leaving point A. Inside the hive, the claw-footed intruder has broken in through a wall, covering its tracks by replacing the damaged section. Meanwhile, Morix collapses, insisting he will not sell. Brock tells Klout to get some help, but Morix is already dead.


Pangol.

Pangol's lecture is now being observed by the claw-footed Foamasi intruder. The arrival of the Earth shuttle is announced; on board is Mena, Pangol's glamorous mother, and now Chairman following Morix' death. She says that an Earth scientist, Hardin, will be arriving soon, and will introduce a better use for tachyonics – the manipulation of time! In the main area, a visitor, Loman, suggests that the tachyonics display was an edited recording – so Pangol invites him to try for himself. He does so, but is torn apart inside the machine. The horrified Doctor rushes forward, and is mistaken for Hardin, and taken to see Mena. (The whole tragedy has been observed by the hidden Foamasi.)

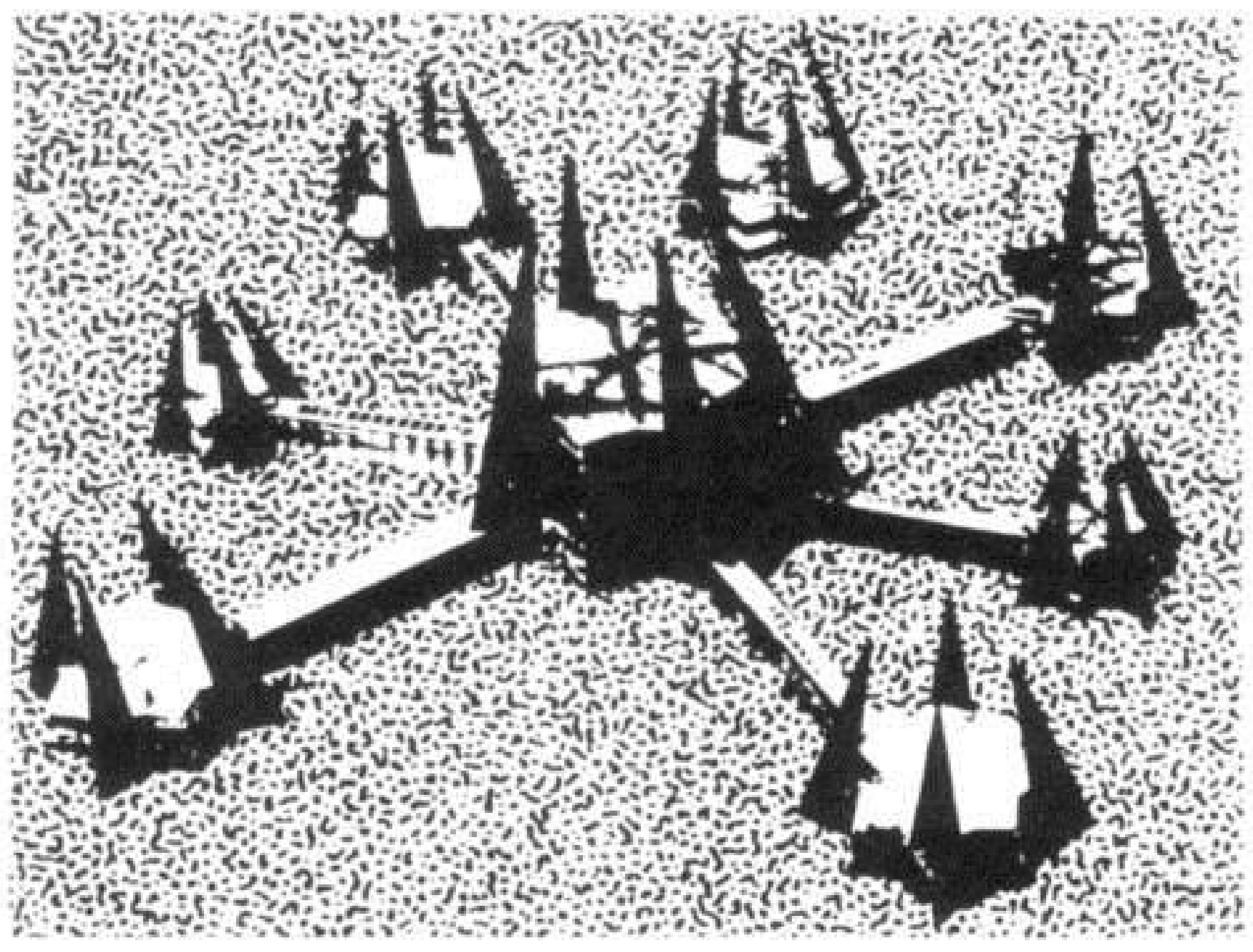
The Doctor enters the boardroom just in time to see Hardin's experiment being shown as a hologram recording. In the hologram a woman seems to get younger under the influence of tachyonics.

As Mena challenges the Doctor and Romana as unidentified visitors, the news comes through that Loman has died. Romana and the Doctor creep off, Romana stating the experiment on the hologram to be a fake. The alert is raised as they make their way to the main hall to get back to the TARDIS. Romana pauses by the police box, and growing impatient, pulls on the Doctor's scarf to hurry him up. But he has vanished into the generator, attaching his scarf to a dummy. Romana rushes out to the machine, and does not notice a claw operating its console. The Doctor appears on the giant screen and before his companion's eyes, is torn to pieces.

EPISODE TWO

Brock and Pangol arrive and Romana screams at them to get the Doctor out. But the door has jammed and it can't be switched off. However the Doctor, emerging unharmed from an alcove, suggests a way to enter the generator. The Earth shuttle is arriving once more – this time with Hardin on board. The Doctor shows his own tachyon image on the screen and says there is now a hole at the back of Pangol's beloved generator.

The Doctor and Romana are taken away, viewed on the boardroom scanner by Hardin and Mena. Hardin says the Doctor, who obviously knows his stuff, would be useful, baffling Mena who thought all the problems with the tachyon had been solved. The Doctor and Romana are asked by Mena to help, starting with another look at the recorded experiment. If they behave themselves they can then leave. At a junction, the Foamasi is ▶



opening a service panel. The Doctor and Romana are shown the barren but stunning view of the surface outside, a world which will not be habitable for another three centuries, following a war that lasted just twenty minutes. Mena explains that the Hive is to keep out the outside, but its main purpose is to promote understanding between life forms. Through games and recreation, each race learns what it is like to be the outsider and that there must be no more war.

The Foamasi, meanwhile, wrecks the wires in the panel, causing Mena's hologram to go wrong. She realises it is probably sabotage, and slumps as one of her seeds falls from her hair. This shows that her time has come – another result of the war. The Argolins have a slow,steady metabolism throughout most of their lives, then suffer rapid decay and death through seed loss. The war has also made them sterile – so there will be no future generations.

Hardin is in his lab, explaining to Brock and Klout that his experiment could be the salvation of the Hive. They leave as Hardin's colleague, Stimson, arrives. Stimson tells Hardin not to let his nerves get the better of him, even though the whole thing is a fake. If the Doctor discovers this, it will mean disaster, so when he arrives with Mena, Hardin tells them to stay back because of radiation risks.

They leave to watch from above, but Romana stays and soon discovers Hardin and Stimson's deceit. The latter is now desperately trying to leave, but Pangol tells him that unless he has special clearance, all shuttles are fully booked. Stimson goes to Brock's room, and receiving no reply, he enters unaware that he is being watched all the time. He discovers a latex mask of Brock's face hanging inside a cupboard. In panic he runs off into the darkened corridor, dropping his glasses, which are moments later crushed by a clawed foot. Stimson rushes into the main hall, only relaxing when he convinces himself that the shadows are playing tricks with him. Taken by surprise, he is clawed to death.

Romana has meanwhile set up her own time experiment, having got the sand in an egg-timer into a state of stasis. She now wishes to reverse it, but needs to check everything again. She then realises she is alone. The Doctor is looking at the controls of the tachyonics generator. He finds Stimson's body, and is accused of using his scarf to kill the man. Mena presides over his trial, under the Helmet of Theron, the sacred reminder of the evils of violence (Theron being the man who commanded the deadly war). The case begins.

Romana and Hardin start recording their sandglass experiment, increasing the power. At first nothing happens – but then it works. Elated, they rush off, however the glass ages and melts after their departure.

The evidence of the court is concluded, when Hardin and Romana arrive. There must be one more test of rejuvenation. The Doctor agrees to play guinea-pig and the party, led by the hopeful Mena, return to the generator. Romana goes back to the lab to record the experiment and sees the sandglass – quickly she rushes back to the main hall, but it is too late. Opening the cabinet the Doctor is found to be still alive – but he has aged by several hundred years!

EPISODE THREE

The Doctor only feels tired and Mena gives him a cabin in which to rest. Pangol orders that both he and Romana should be 'limited' (put in special collars) while Hardin leaves with Mena. In the boardroom, Mena asks what went wrong, feeling sorry for Hardin, as technology seems to have failed him. Seeing Mena is dying, a moved Hardin tries to comfort her. Mena asks him to send for her attendants.

Vargos explains to the Doctor and Romana that the limiter collars they wear prevent movement in unauthorised areas and will only become uncomfortable if they attempt to move outside these areas, or if attempts are made to remove them. Pangol tells his servants that the Generator must be ready before dawn, and goes to see Mena to get Hardin's help to remove the power drain from the generator, caused by the Earth scientist's experiments. Pangol delights in telling his mother that the whole thing was a fraud – the truth leaves her devastated. Hardin claims to be near a breakthrough and asks for more time to prove it. This is granted but at Pangol's insistence, Hardin is denied the help of Romana.

The Doctor is already sick of being old, and Romana says they need to return to the generator. Then, it strikes the Doctor that Pangol is the only young Argolin they have met – and he works at the generator. Something must be going on via a second circuit in the machine, which, the Doctor explains, would account for the two shields inside it.

Brock and Klout creep stealthily down a corridor, to the boardroom, where Brock says the shuttles are packed to capacity with those leaving, and perhaps now would be a good time to accept the Foamasi offer before it is withdrawn. Pangol begins to think about using the Doctor as a scapegoat for recent events.

Meanwhile, Hardin has released the two Time Lords from their limiters, pointing out that the recreation generator is all there is to show for forty years' work on tachyonics. This prompts the Doctor to stumble on the double meaning of recreation – a pastime or literally re-creation of things or people. Mena suggests there is an alternative to selling out – which is mass suicide, with all the Argolins walking out onto the surface.

This Foamasi bid is not official anyway – it comes from a private group called the West Lodge. Pangol indicates one other alternative, pointing to the Helmet of Theron – the dawn of a new Argolis.

The Doctor, Hardin and Romana creep off to the generator. In the boardroom, Brock says a new Argolis will need funds. Pangol counters this by saying that Brock's document is a fake, angrily tearing it up. He suspects it to be another Foamasi bid to take over. Brock reminds him of the war forty years before, to which Pangol simply asks him how old he thinks the Argolin youth is now?

The Argolins are working on reduplication, reasons Romana, as the trio watch in hiding in the main hall. Romana will go into the generator, while the others cause a diversion. In the boardroom, Pangol is in full swing – he says Mena is not his mother and that he is the first of the new Argolin – the child of the generator. Brock wonders where the other clones are and Pangol says there were many failures at first, with experiments eventually suspended until Pangol came of age, by that stage an expert in tachyonics.

Then, on the scanner, Pangol sees the Doctor by the unguarded generator. He raises the alarm. Inside the generator, Romana is unaware of a Foamasi creeping up behind her. Pangol arrives outside and decides to age the intruder by ten thousand years. The Doctor, however, is back in the lab. Romana appears with the Foamasi from the generator – it got her out before Pangol turned up. Unfortunately the friendly Foamasi speaks in squeaks and so can't be understood. Hardin rushes in with a piece of equipment, which, he says, is why the experiment didn't work.

Another seed falls from Mena's head, while Pangol insists that the Doctor be found. With Mena's death, he shouts, the children of the generator will rise to claim their inheritance. The Foamasi still makes no sense to the Doctor, until it shows the boardroom on the scanner and gesticulates wildly. They all rush off to the boardroom.

Pangol is telling Brock he needs an alien witness; just then, the Doctor and party arrive. Brock and Klout back away as the Foamasi claws at them, tearing off suits and facemasks to reveal Foamasi reptiles beneath their supposedly human appearances.

EPISODE FOUR

The attacking Foamasi uses 'Brock's' voice translator to explain that he is from the Foamasi government. These two, 'Brock' and 'Klout' were the enemies, responsible for all the sabotage. The West Lodge were a group looking for a new venue for their illegal activities. Indeed, the real Brock never left Earth. The Foamasi announces that both will be returned for trial, and the We Panol dge disbanded.

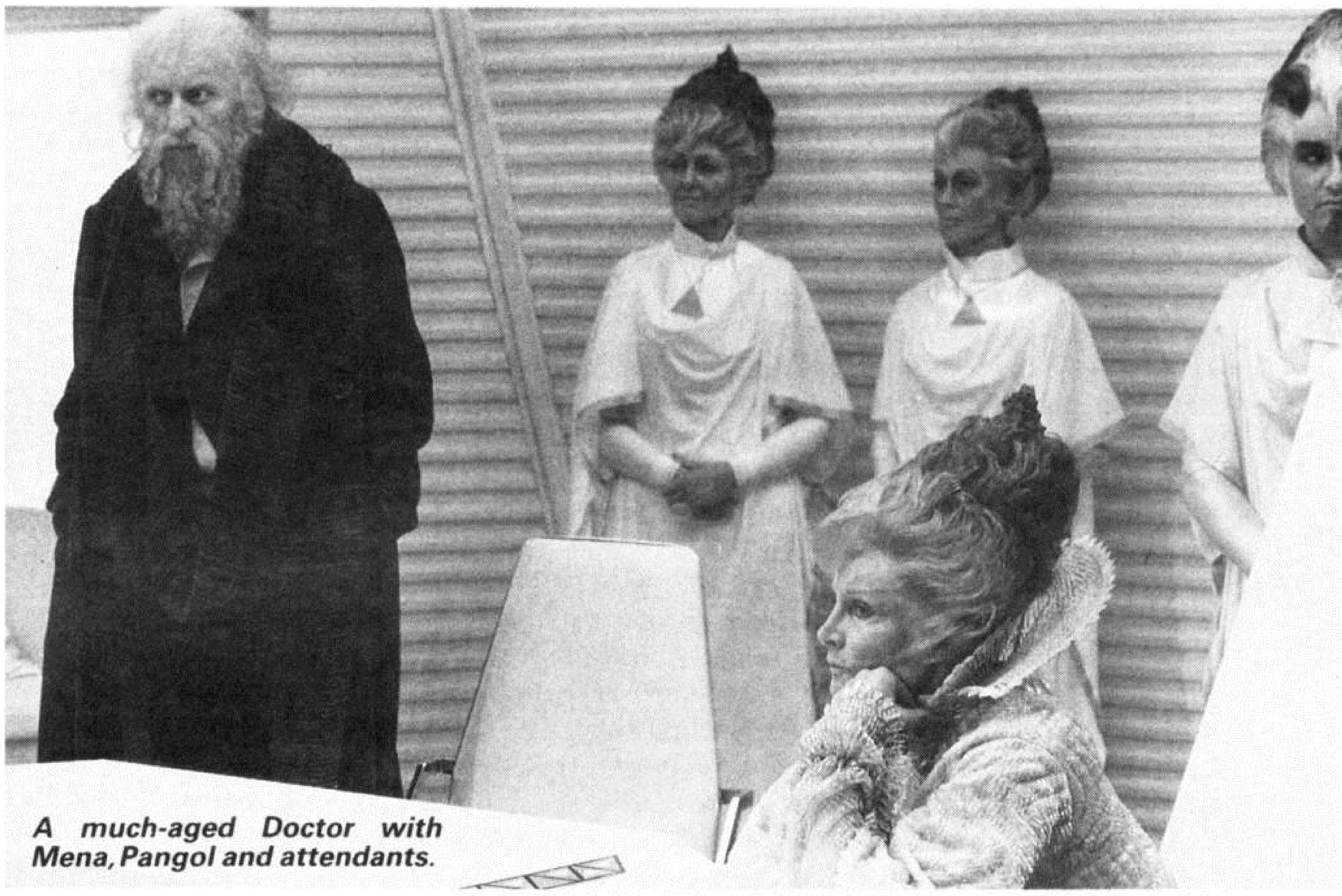
Pangol, though, refuses permission for them to leave, saying this is just further infiltration. He seizes power from the collapsing Mena. Out in the corridors, the Doctor does not share the Foamasi's belief that all is now finished. Pangol announces the dawn of Argolis and that no one will leave the Leisure Hive alive, while the Foamasi points out that such a restriction would be equivalent to an act of war.

In the lab, Romana and Hardin have discovered that the vital Random Field Frame is back in the generator – so that Pangol is now ready to proceed. The need for a second random Field Frame causes the Doctor to suggest removing the randomiser from the TARDIS, originally fitted so that the Black Guardian couldn't trace him. Romana doesn't like the idea of losing it, so, with Hardin's assistance, she starts trying to build one. The Doctor slips off on his own.

Pangol helps himself to the Helmet of Theron, proclaiming it a call to war. He will avenge the dead warrior and fulfil his dreams of great conquest. Pangol himself, duplicated again and again, will be the army for this war. An appalled Mena is by now too weak to stop him. Outside dawn is beginning to break, a dazzling red sun bursting upon the barren scapes of the planet. Pangol addresses a crowd of Argolins as their new leader, while the Doctor watches from a hiding place. Hardin and Romana watch on the scanner, and the Earth scientist surmises that Mena must be dead.

In the boardroom, Mena struggles to get to the scanner and thus Romana and Hardin see she is actually still alive. Not listening to Romana, Hardin goes, and the Time Lady realises the Doctor has gone as well. She spots him on the scanner heading for the generator to fit the randomiser himself. Everything is now a frenzy of activity – the Foamasi shuttle requests permission to leave, which Pangol denies. They will have to witness the fulfillment of Argolin destiny. In the generator, the Doctor is at work, although he is having problems with his memory.

The Foamasi shuttle requests permission once more and Pangol dares them to try to go. Romana rushes in to stop Pangol, telling him the Doctor is in the generator, but Pangol orders the process to begin. He orders the departing Foamasi shuttle to be blown up. Romana screams that he is mad, but no one will stop him.



A much-aged Doctor with Mena, Pangol and attendants.

The recreation begins and on the giant screen, an army of Pangols start to appear. Romana is dragged off to be dumped outside, while the army begins its march from the generator. Hardin runs through the corridors to the boardroom where he hears Pangol ordering Mena's still living body to be disposed of on the surface with Romana. One of the latter's escorts lifts up his helmet – it seems to be the Doctor, but he promptly vanishes into thin air. The giant screen begins to register a fault, which horrifies Pangol.

Romana, meanwhile, is seeing a constant succession of Doctors beneath her escorts' helmets, which she is told are outwardly Pangol but inwardly the Doctor – the vanishing acts being caused by the instability of the tachyon image. In the boardroom an Argolin arrives to take Mena but he is overcome by Hardin, who in a final bid to save her life, begins to carry her to the generator.

By now, Romana has tired of this game with the tachyon images. Finally, the real Doctor is left, just as he was before and no longer aged. As the determined Hardin carries Mena through the Hive's corridors, Romana and the Doctor rush off, too. Pangol decides to begin again, as Hardin appears and consequently they fight. Pangol goes into the generator with the inert Mena to start once again, but the machine is set on rejuvenation.

The Doctor and Romana arrive and see Mena and Pangol's faces merging on the giant screen. The Doctor picks up the Helmet of Theron and throws it straight at the centre of the screen, which smashes into a million fragments. The door of the generator opens and a restored Mena exits, carrying a bawling baby Pangol.

There is work to be done, Mena proclaims, such as contacting the Foamasi to avert a war. At this, the friendly Foamasi appears again – the West Lodge renegades had tried to escape, leaving him on the planet. The Foamasi is invited by Mena to have a friendly talk in the boardroom.

The Doctor leaves Hardin holding the baby, and doesn't reclaim the randomiser he cannibalised. He declares that he hates not knowing where he is going and that if this was a holiday, he'll be glad to get back to work. He concludes that, quite apart from anything else, he's missing poor old K9.

◆

THE LEISURE HIVE starred **Tom Baker** with **Lalla Ward** (Romana), **Adrienne Corri** (Mena), **David Haig,** (Pangol), **Nigel Lambert** (Hardin) and **Andrew Lane** (Chief Foamasi). ▶

fact file

THE ORIGINS

The Leisure Hive was the first story to be produced by John Nathan-Turner and it was he who commissioned David Fisher to write the script, which was originally titled *The Argolins*. The basic plot came from discussions between Nathan-Turner and Fisher, with them evolving certain key elements of the plot, such as the Mafia style of the Foamasi (which is actually an anagram of mafiosa).

Incoming script-editor Christopher Bidmead toned down a lot of the humour underlying Fisher's original, some of which the author then replaced in his subsequent novelisation for Target. To direct the script Nathan-Turner chose Lovett Bickford, whose previous credits included production manager, and director of Barry Letts' serialisation of *The History of Mr Polly.*

Unfortunately, his lush and painstaking direction was to be his downfall – since there is an in-house BBC rule which says that all directors who go over their given budget cannot work on that show again.

The Leisure Hive was visually a triumph, and was a major success in pointing the way towards a new-look *Doctor Who*. To this day John Nathan-Turner names it as one of his favourite stories.

The problem, and the advantage (visually), came with Bickford's decision to shoot the production as if it were on film – setting up each shot separately rather than using three cameras all taking shots from different angles in one take. Thus a scene which could have been accomplished in, say, three takes, might now take eight.

THE FILMING

Time wise, the filming was very tight, and an extra day was needed to complete. The cameramen, who were not being used as much as normal, experienced some frustration – for them it meant a lot of hanging around. Quite apart from the recording process, *The Leisure Hive* cost a lot in terms of sets, costumes and make-up. June Hudson was in charge of the costumes and since most had to be made from scratch, and there had to be plenty of them, it was a costly job.

Similarly the make-up for the Argolins and Tom Baker as the aged Doctor took time, needed tests and was complicated and often uncomfortable for the actors. Adrienne Corri as Mena even complained about her make-up in *Radio Times!*

Tom Yardley-Jones was behind the opulent sets, which needed to look as bright and colourful as possible. These effects were achieved through the use of high tech materials and reflective surfaces. Dorka Nieradzik (who recently returned to the show for *Mindwarp*) provided the make-up and the final major input on the visuals came from Andrew Lazell, who created the many visual effects seen in the story.

The Leisure Hive was the first story to make extensive use of the BBC's new quantel equipment for effects such as the Doctor being torn apart at the end of part one. This equipment also made possible a TARDIS materialisation, whilst people were moving around in the background of the shot. Bickford took his crew for a day's filming at Brighton beach (again recently revisited for *Mindwarp*) to shoot the opening sequence that was John Nathan-Turner's way of signifying the new look and also getting rid of K9 for the story.

The cast assembled for the production was a strong one, and brought the introduction of 'guest stars', which has been John Nathan-Turner's policy ever since. First up was Adrienne Corri, famed for her horror films, *A Clockwork Orange* and more arty works such as *The River*. Joining her was David Haig as Pangol, seen a few months before with Sarah Sutton in *The Moon Stallion*, again playing a villain. Laurence Payne, one-time Sexton Blake, and also to be seen in the *Doctor Who* stories *The Gunfighters* and *The Two Doctors*, took the cameo part of Morix. Finally, production associate Angela Smith's baby daughter played the part of Pangol as seen at the end of the story.

The Foamasi were designed with two skins, the idea being that the one shifting under the other would give the impression of a reptilian flesh. Unfortunately, the studio lighting put paid to this effect.

THE MUSIC

Incidental music was commissioned from BBC Radiophonics man Peter Howell, who was allowed to make it as plush and omnipresent as possible – even including a skit on Holst's *The Planets* for some scenes.

This story marked the start of the BBC Radiophonic workshop handling each story, as well as introducing a newly shot title sequence with rearranged theme music, again courtesy of Peter Howell. The story was shot in February 1980 and was the first *Doctor Who* adventure to be credited as having an executive producer – Barry Letts.

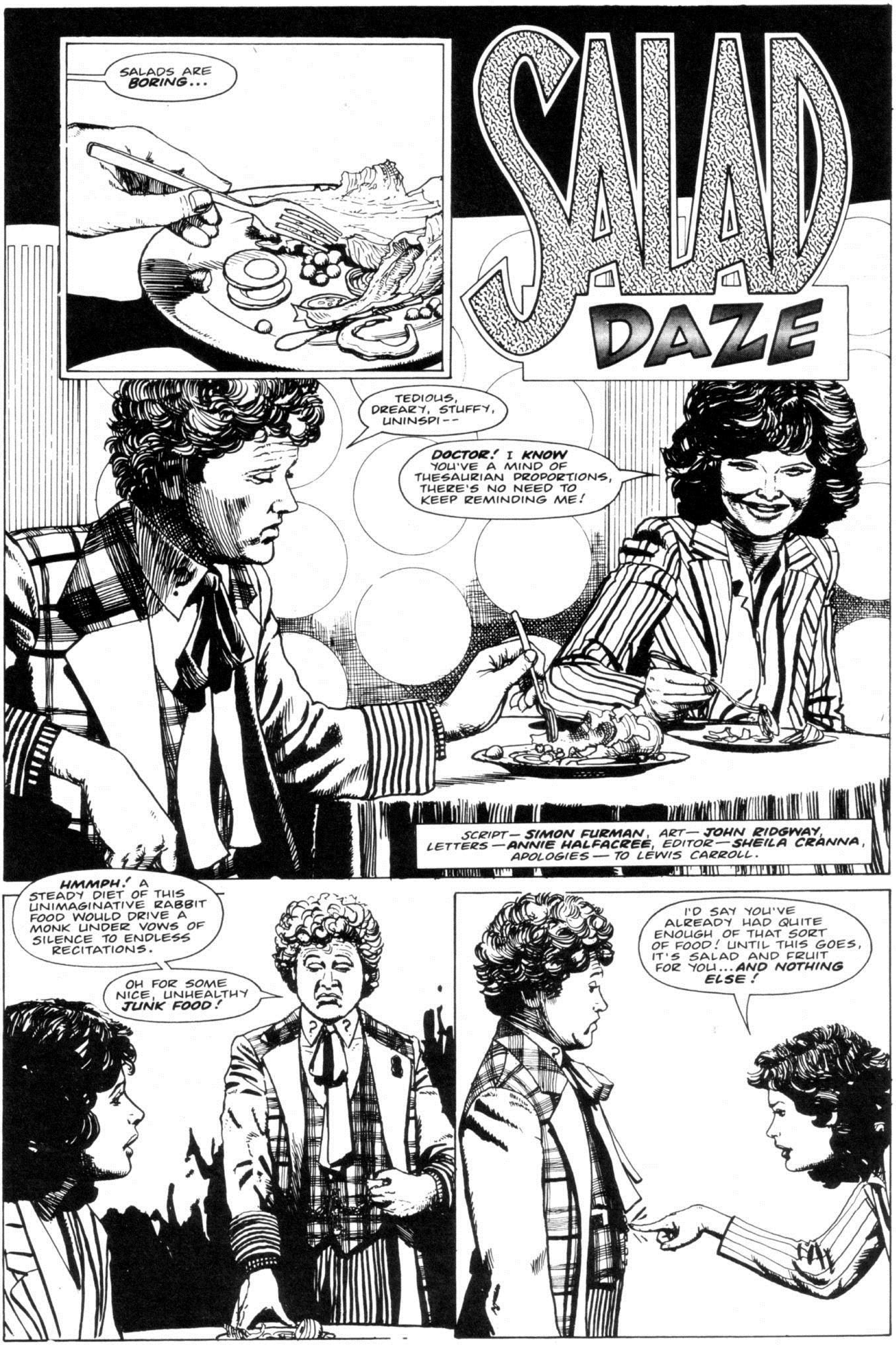
On its first screening, the story achieved some extremely low ratings – around the four million mark, partly because of its time slot, but mainly because it was scheduled against ITV's latest import, the flashy *Buck Rogers In The Twenty-Fifth Century*. The effect the opposition had was only temporary, however, and *Doctor Who* soon recovered its foothold in the ratings.

The Leisure Hive was very different in tone to the story which had preceded it, *The Horns of Nimon*. It was there, as John Nathan-Turner put it, "to show that we intended to bring the programme into the 1980s," and it was to mark a radically new approach for the series. Tom Baker's costume was altered; made smarter, more uniform, while the infamous question marks were added to the collar of his shirt. The jokiness so present before was heavily toned down, and all across the board the message seemed to be – *Doctor Who* is changing.

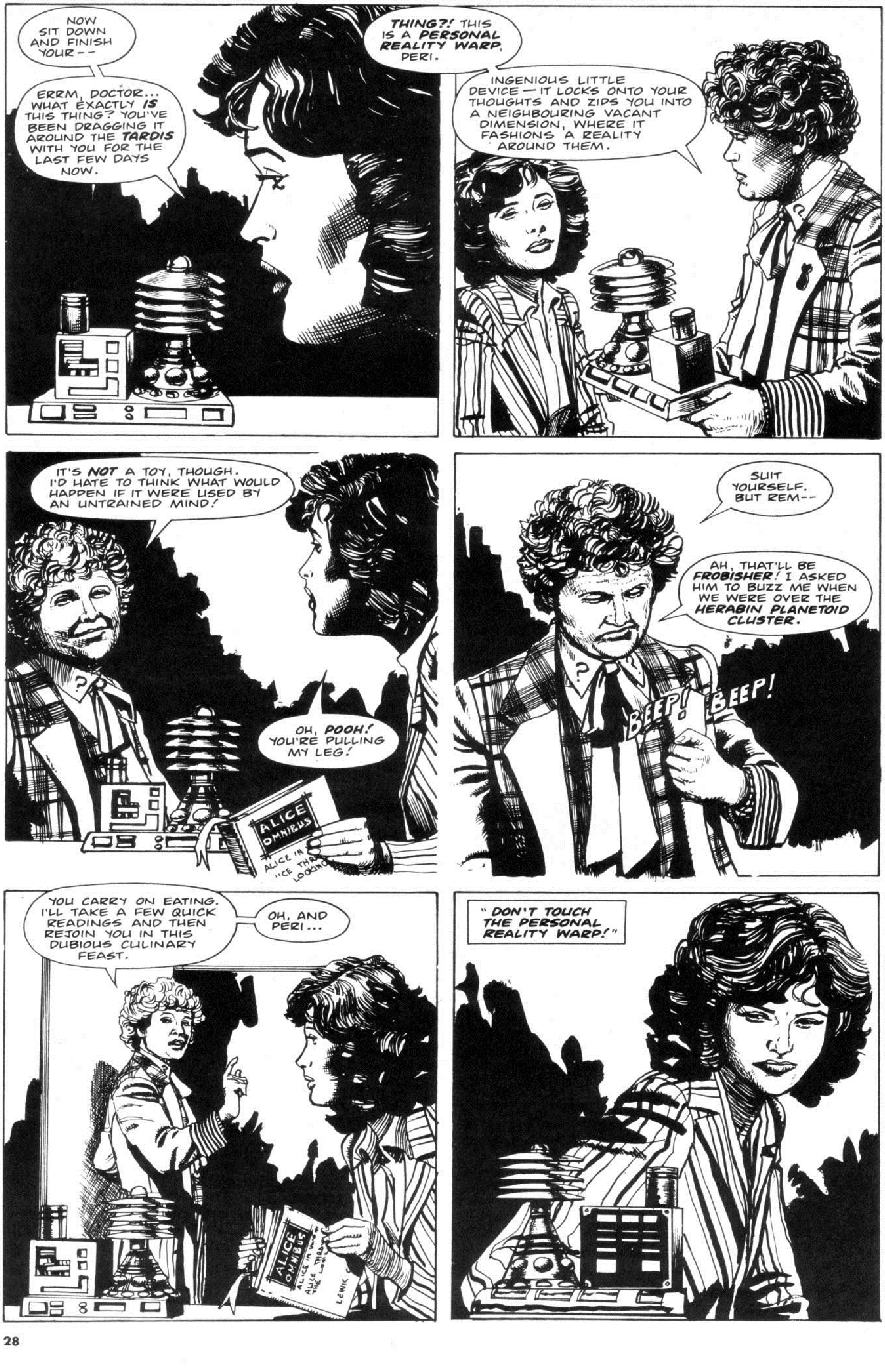
Episodes were running at much shorter lengths – about two minutes under – as all unnecessary padding was ruthlessly cut by Nathan-Turner and Lovett Bickford. The end result was a creative triumph, and is one of the best of Tom Baker's later stories.

◆ **Richard Marson.**

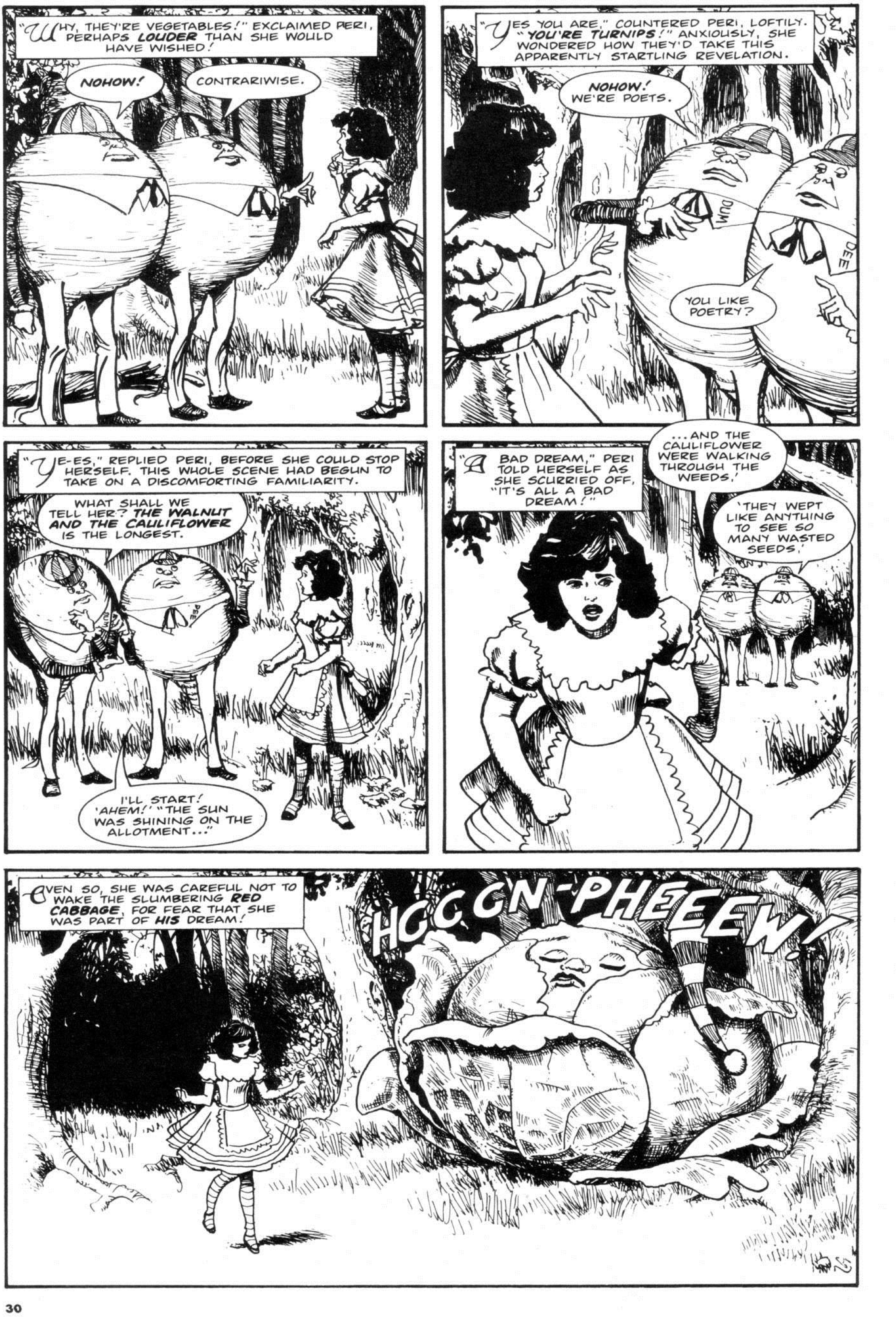
SALAD DAZE

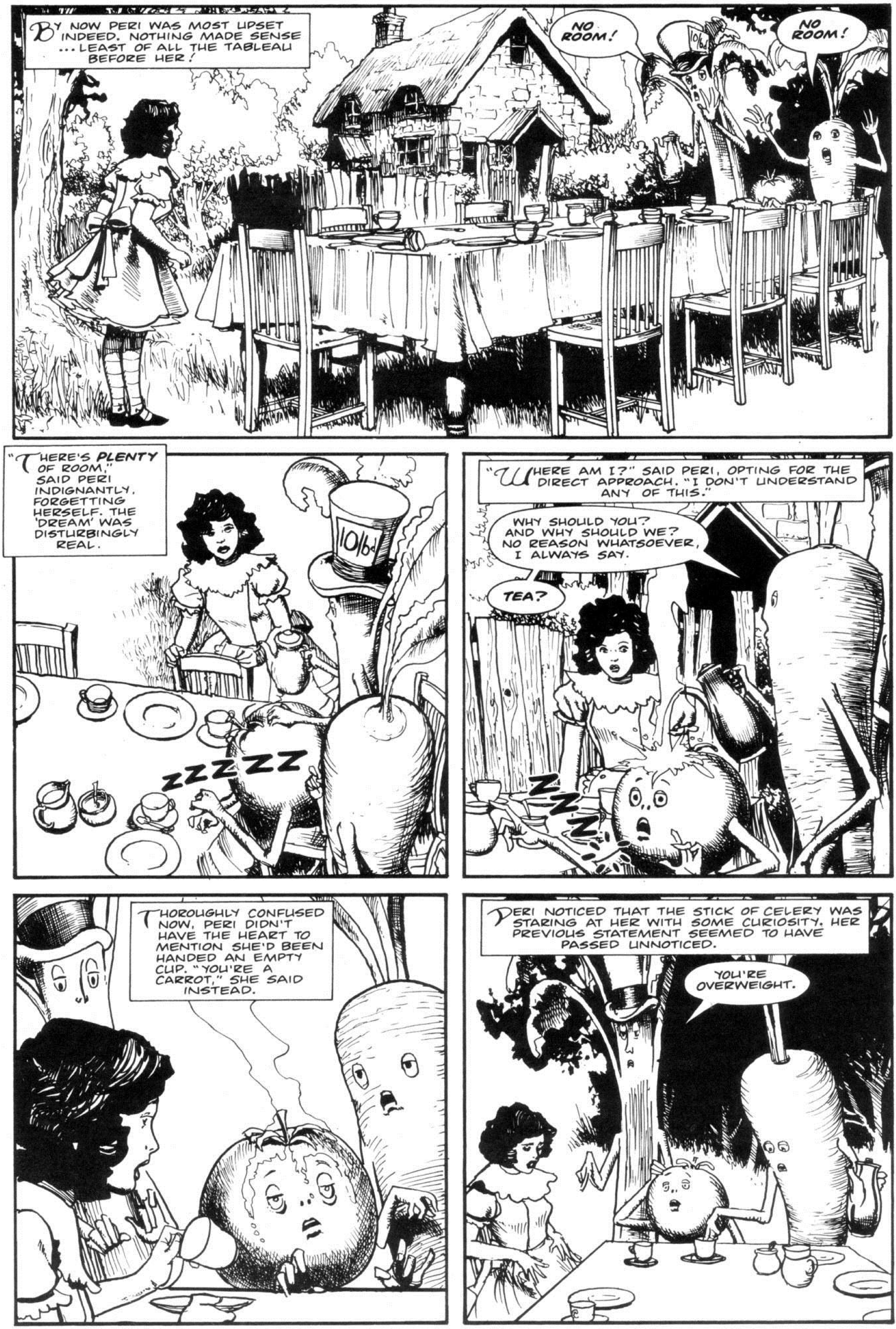

SALADS ARE BORING...
TEDIOUS, DREARY, STUFFY, UNINSPI--
DOCTOR! I KNOW YOU'VE A MIND OF THESAURIAN PROPORTIONS, THERE'S NO NEED TO KEEP REMINDING ME!
HMMPH! A STEADY DIET OF THIS UNIMAGINATIVE RABBIT FOOD WOULD DRIVE A MONK UNDER VOWS OF SILENCE TO ENDLESS RECITATIONS.
OH FOR SOME NICE, UNHEALTHY JUNK FOOD!
I'D SAY YOU'VE ALREADY HAD QUITE ENOUGH OF THAT SORT OF FOOD! UNTIL THIS GOES, IT'S SALAD AND FRUIT FOR YOU...AND NOTHING ELSE!

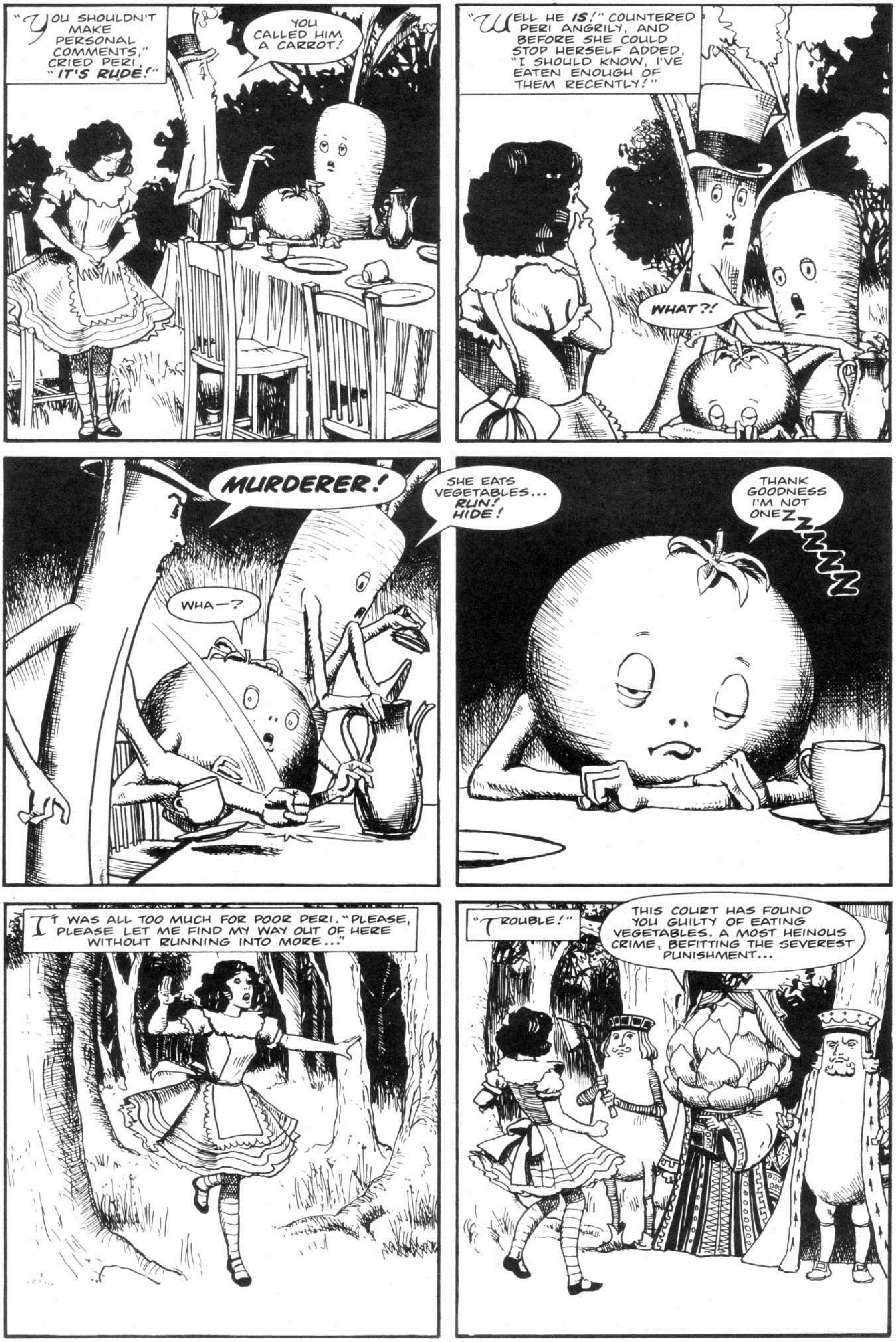
SCRIPT—**SIMON FURMAN**, ART—**JOHN RIDGWAY**, LETTERS—**ANNIE HALFACREE**, EDITOR—**SHEILA CRANNA**, APOLOGIES—TO LEWIS CARROLL.

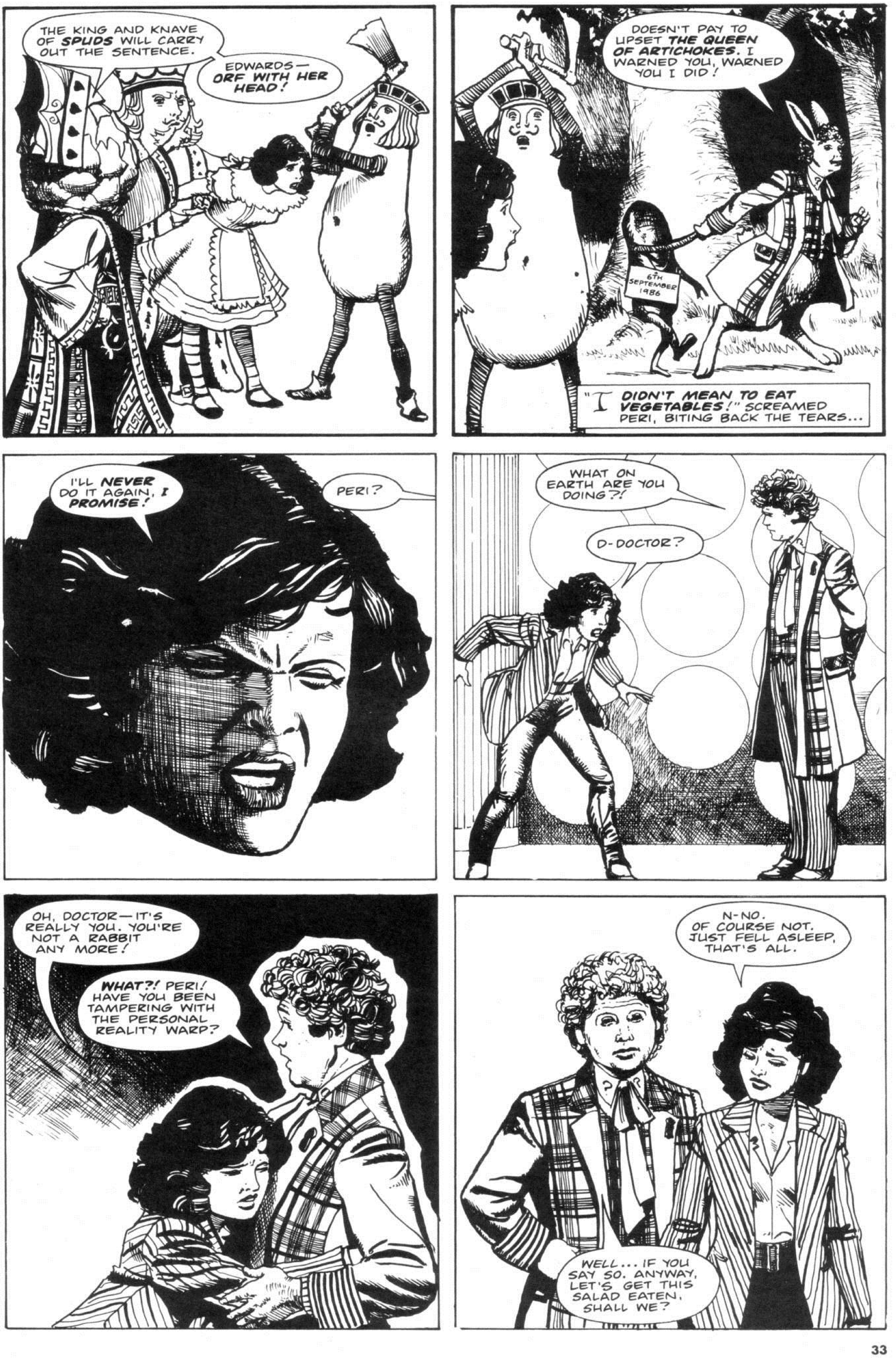

NOW SIT DOWN AND FINISH YOUR--
ERRM, DOCTOR... WHAT EXACTLY **IS** THIS THING? YOU'VE BEEN DRAGGING IT AROUND THE **TARDIS** WITH YOU FOR THE LAST FEW DAYS NOW.
THING?! THIS IS A **PERSONAL REALITY WARP**, PERI.
INGENIOUS LITTLE DEVICE — IT LOCKS ONTO YOUR THOUGHTS AND ZIPS YOU INTO A NEIGHBOURING VACANT DIMENSION, WHERE IT FASHIONS A REALITY AROUND THEM.
IT'S **NOT** A TOY, THOUGH. I'D HATE TO THINK WHAT WOULD HAPPEN IF IT WERE USED BY AN UNTRAINED MIND!
OH, **POOH!** YOU'RE PULLING MY LEG!
ALICE OMNIBUS
ALICE IN
ICE THR
LOOKI
SUIT YOURSELF. BUT REM--
BEEP! BEEP!
AH, THAT'LL BE **FROBISHER!** I ASKED HIM TO BUZZ ME WHEN WE WERE OVER THE **HERABIN PLANETOID CLUSTER.**
YOU CARRY ON EATING. I'LL TAKE A FEW QUICK READINGS AND THEN REJOIN YOU IN THIS DUBIOUS CULINARY FEAST.
OH, AND PERI...
ALICE OMNIBUS
LENIC
"**DON'T TOUCH THE PERSONAL REALITY WARP!**"

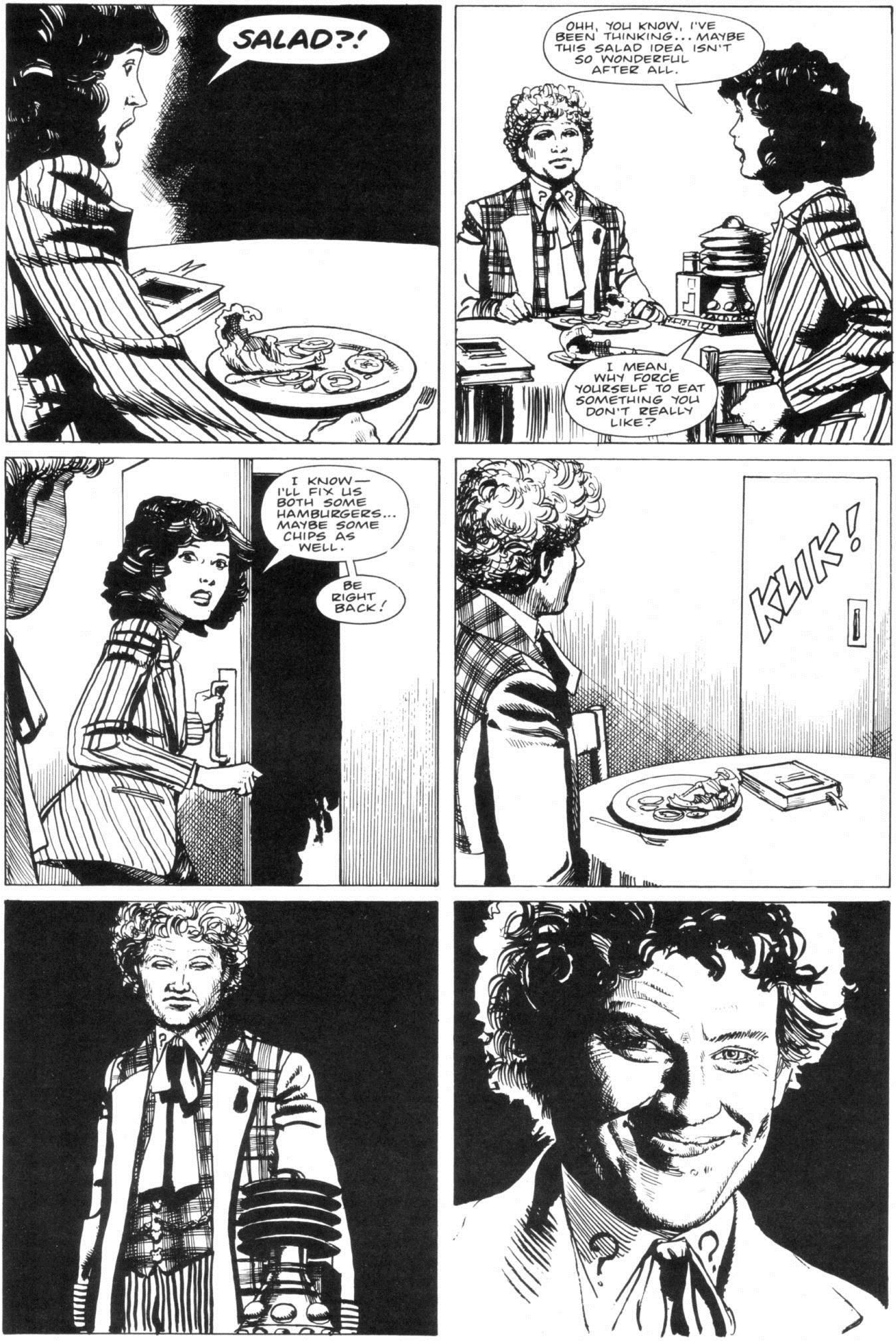
PERSONAL REALITY WARP! WHAT KIND OF **FOOL** DOES HE TAKE ME FO--
WOOAH!
AAAAAAH!
ALICE OMNIBUS
ALICE in WONDERLAND
ALICE
SH THE
LOOK
GLASS
CARROLL
AGHAST, SHE LOOKED AT HER APPAREL. SURELY THESE WERE NOT HER CLOTHES. FOR THAT MATTER, SURELY THIS WAS NOT HER HOME! "IT'S ALL VERY ODD," THOUGHT PERI.
STAND TO ONE SIDE!
AND YET... THE NEWCOMER CERTAINLY REMINDED HER OF SOMEONE SHE KNEW. "IT'LL COME BACK TO ME LATER," REASONED PERI.
I'M LATE...
FOR A VERY IMPORTANT **DATE!**
HER ATTENTION WAS TAKEN BY TWO STRANGE LOOKING CHARACTERS STANDING BENEATH A TREE. ON THEIR COLLARS WERE THE WORDS **DUM** AND **DEE**.
"I SUPPOSE THEY'VE **TWEEDLE** WRITTEN ROUND THE BACK," THOUGHT PERI, SURPRISING HERSELF WITH THIS INSIGHT.


"WHY, THEY'RE VEGETABLES!" EXCLAIMED PERI, PERHAPS **LOUDER** THAN SHE WOULD HAVE WISHED!
NOHOW!
CONTRARIWISE.
"YES YOU ARE," COUNTERED PERI, LOFTILY. "**YOU'RE TURNIPS!**" ANXIOUSLY, SHE WONDERED HOW THEY'D TAKE THIS APPARENTLY STARTLING REVELATION.
NOHOW! WE'RE POETS.
DUM
DEE
YOU LIKE POETRY?
"YE-ES," REPLIED PERI, BEFORE SHE COULD STOP HERSELF. THIS WHOLE SCENE HAD BEGUN TO TAKE ON A DISCOMFORTING FAMILIARITY.
WHAT SHALL WE TELL HER? **THE WALNUT AND THE CAULIFLOWER** IS THE LONGEST.
DUM
DEE
I'LL START! 'AHEM!' "THE SUN WAS SHINING ON THE ALLOTMENT..."
"A BAD DREAM," PERI TOLD HERSELF AS SHE SCURRIED OFF, "IT'S ALL A BAD DREAM!"
...AND THE CAULIFLOWER WERE WALKING THROUGH THE WEEDS.'
'THEY WEPT LIKE ANYTHING TO SEE SO MANY WASTED SEEDS,'
EVEN SO, SHE WAS CAREFUL NOT TO WAKE THE SLUMBERING **RED CABBAGE**, FOR FEAR THAT SHE WAS PART OF **HIS** DREAM!
HGGGN-PHEEEW!


BY NOW PERI WAS MOST UPSET INDEED. NOTHING MADE SENSE ...LEAST OF ALL THE TABLEAU BEFORE HER!
NO ROOM!
10/6d
NO ROOM!
"THERE'S PLENTY OF ROOM," SAID PERI INDIGNANTLY, FORGETTING HERSELF. THE 'DREAM' WAS DISTURBINGLY REAL.
10/6d
ZZZZZ
"WHERE AM I?" SAID PERI, OPTING FOR THE DIRECT APPROACH. "I DON'T UNDERSTAND ANY OF THIS."
WHY SHOULD YOU? AND WHY SHOULD WE? NO REASON WHATSOEVER, I ALWAYS SAY.
TEA?
ZZZ
THOROUGHLY CONFUSED NOW, PERI DIDN'T HAVE THE HEART TO MENTION SHE'D BEEN HANDED AN EMPTY CUP. "YOU'RE A CARROT," SHE SAID INSTEAD.
PERI NOTICED THAT THE STICK OF CELERY WAS STARING AT HER WITH SOME CURIOSITY. HER PREVIOUS STATEMENT SEEMED TO HAVE PASSED UNNOTICED.
YOU'RE OVERWEIGHT.


"YOU SHOULDN'T MAKE PERSONAL COMMENTS," CRIED PERI. "IT'S RUDE!"
YOU CALLED HIM A CARROT!
"WELL HE IS!" COUNTERED PERI ANGRILY, AND BEFORE SHE COULD STOP HERSELF ADDED, "I SHOULD KNOW, I'VE EATEN ENOUGH OF THEM RECENTLY!"
WHAT?!
MURDERER!
SHE EATS VEGETABLES... RUN! HIDE!
WHA—?
THANK GOODNESS I'M NOT ONEZZZZZ
IT WAS ALL TOO MUCH FOR POOR PERI. "PLEASE, PLEASE LET ME FIND MY WAY OUT OF HERE WITHOUT RUNNING INTO MORE..."
"TROUBLE!"
THIS COURT HAS FOUND YOU GUILTY OF EATING VEGETABLES. A MOST HEINOUS CRIME, BEFITTING THE SEVEREST PUNISHMENT...


THE KING AND KNAVE OF **SPUDS** WILL CARRY OUT THE SENTENCE.
EDWARDS— **ORF WITH HER HEAD!**
DOESN'T PAY TO UPSET **THE QUEEN OF ARTICHOKES.** I WARNED YOU, WARNED YOU I DID!
6TH SEPTEMBER 1986
"I **DIDN'T MEAN TO EAT VEGETABLES!"** SCREAMED PERI, BITING BACK THE TEARS...
I'LL **NEVER** DO IT AGAIN, **I PROMISE!**
PERI?
WHAT ON EARTH ARE YOU DOING?!
D-DOCTOR?
OH, DOCTOR—IT'S REALLY YOU. YOU'RE NOT A RABBIT ANY MORE!
WHAT?! PERI! HAVE YOU BEEN TAMPERING WITH THE PERSONAL REALITY WARP?
N-NO. OF COURSE NOT. JUST FELL ASLEEP, THAT'S ALL.
WELL... IF YOU SAY SO. ANYWAY, LET'S GET THIS SALAD EATEN, SHALL WE?


SALAD?!
OHH, YOU KNOW, I'VE BEEN THINKING... MAYBE THIS SALAD IDEA ISN'T SO WONDERFUL AFTER ALL.
I MEAN, WHY FORCE YOURSELF TO EAT SOMETHING YOU DON'T REALLY LIKE?
I KNOW— I'LL FIX US BOTH SOME HAMBURGERS... MAYBE SOME CHIPS AS WELL.
BE RIGHT BACK!
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Marvel Comics apologise to **Titan Books** and **Forbidden Planet** for printing the American version of the Chris Achilleos Portfolio Ad. in the Doctor Who Summer Special. The details and prices printed there are incorrect. Please see Doctor Who 114 for the correct information.

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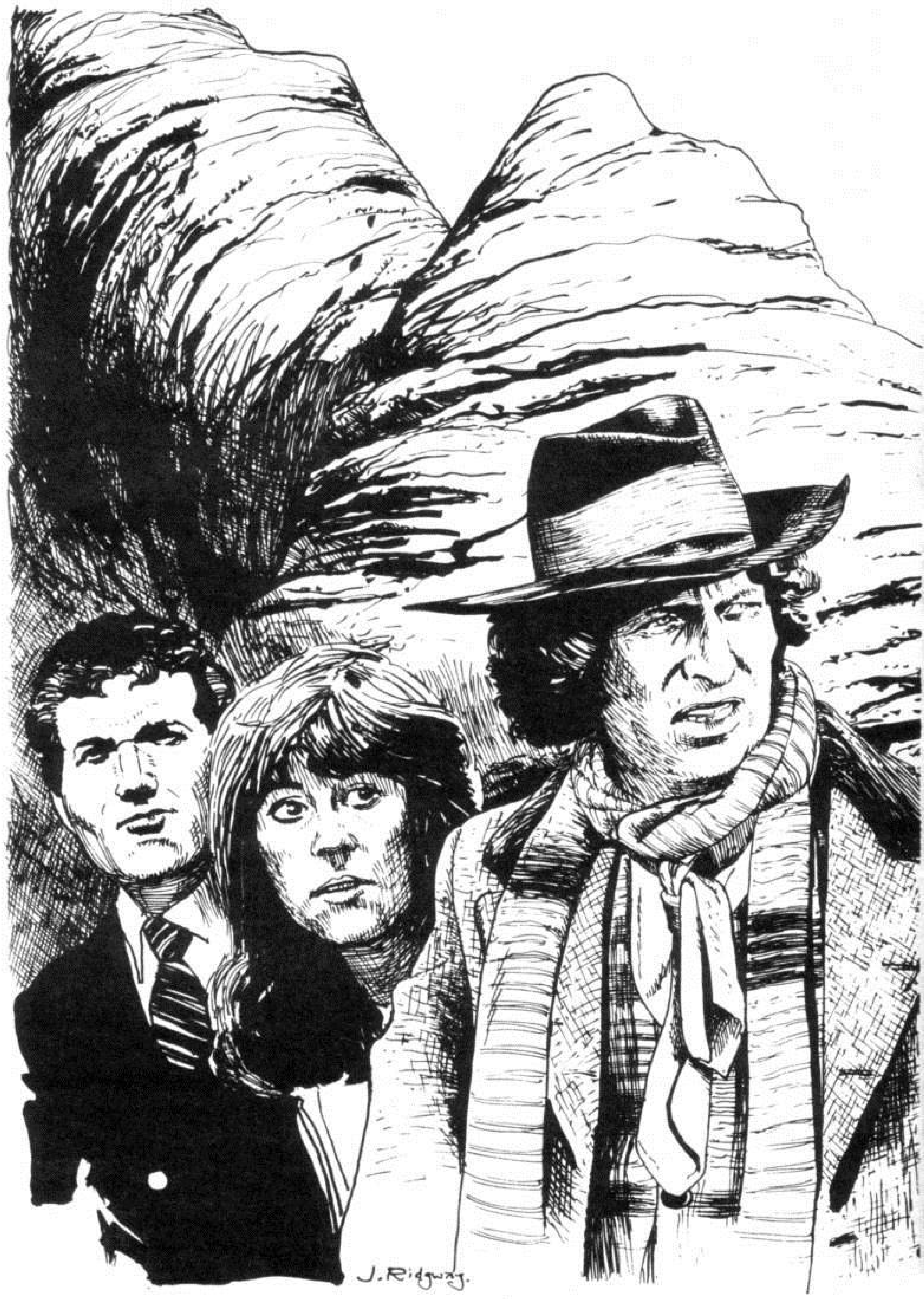


Olag was returning from the hunt. The deer over his shoulder had taken two days to track. Within a few hours it would feed his whole family. His new spear had proved its worth. The old people of the tribe might want to stay with the old ways, but Olag knew now that sharp metal made better blades than stone.

As he entered the cave, his father glared at him, but Olag spoke first. "The melters-of-rock are right. The old ways are as dead as this deer."

"But when we hunted with the stone blade, we were as free as the deer that flew before us," said the old man. "Now we hunt only when they let us."

But Olag was quite prepared to dig their rock. In return, he'd been given the sharp metal that tipped his spear. He wanted another piece. Then he'd have a better knife.

The Heat-Seekers

By Andrew Lowes

The melters-of-rock would be gone one day. They would take their flying machine, and they would go in a cloud of smoke and flame, just as they had arrived. But first, he wanted to learn their magic. He wanted to learn the secret of the thunderbolts. When pushing their carts, he'd seen the melters-of-rock using them to turn stones into fiery liquid. He'd also seen how easily the thunderbolt would kill a deer. That was why he'd had to track his deer for two days. There were few left. The melters-of-rock were always hungry.

Aboard the TARDIS, the Doctor's two companions, Harry and Sarah, were wondering where their present course would take them. They hoped the destination would be Earth. The Doctor assured his friends that was where they were headed. What he could not say for certain, is where they would land, or in what century.

The planet's outline appeared on the screen, together with something else. "What on Earth is that?" Sarah exclaimed.

"What on Earth indeed!" replied the Doctor. "I've seen something like it only once before. In 1945, I passed the Earth, and there on the screen was a bright image pulsing just like that. What I saw was the energy imprint of the atomic bomb dropped on Hiroshima."

The Doctor's companions stared at the screen.

"Could this be a nuclear war?" asked Harry.

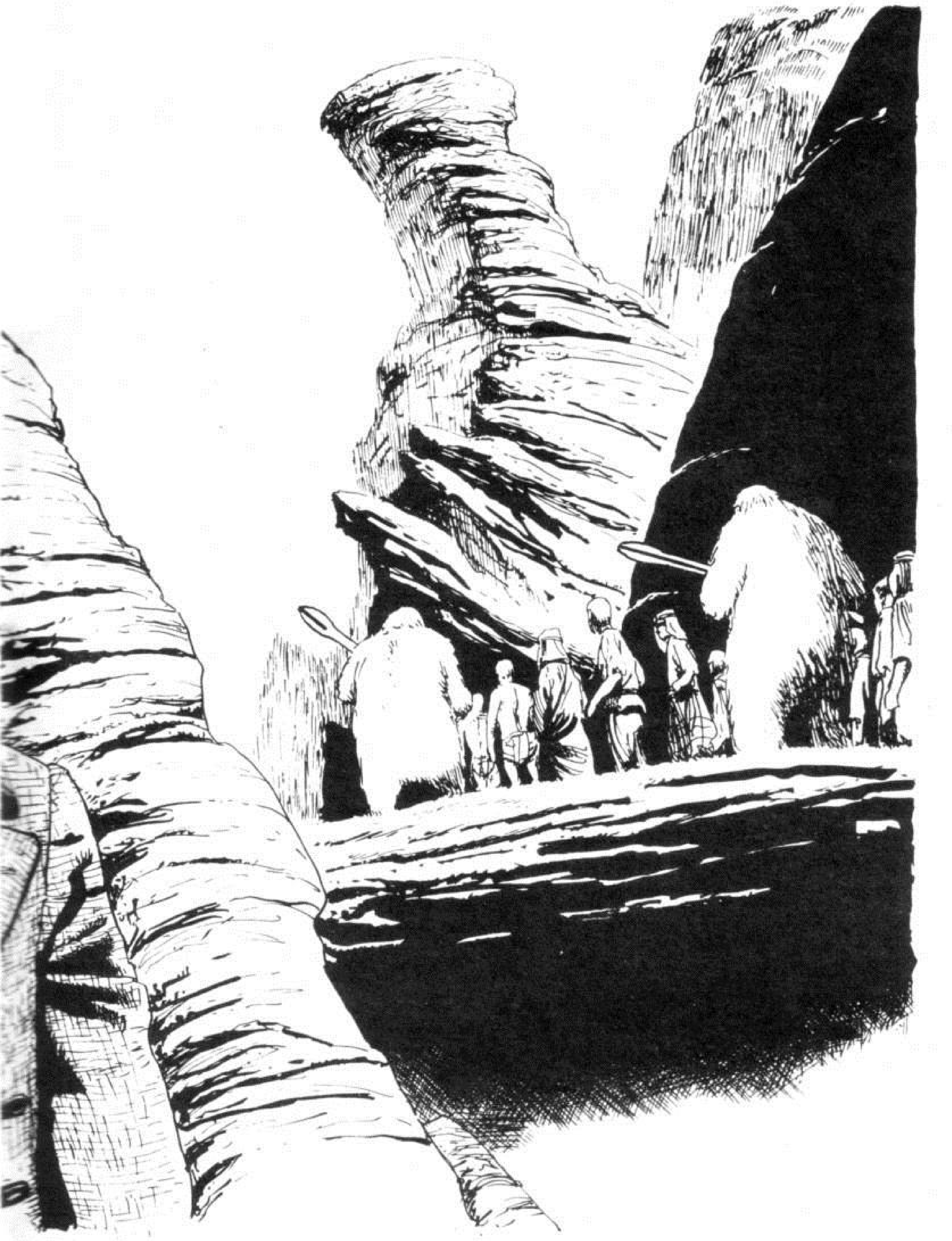
"There's only one energy source," replied the Doctor. "In a war, I'd expect more. It might not even be an atomic bomb. But whatever it is, it has to be extremely powerful.

"Increase the scanning power, Sarah. I think we need a closer look before we land on something we can't handle."

Sarah made the adjustment. The entrance to a cave appeared on the screen.

Olag was sweating. He was used to the heat from the sun in the outside air. Here in the caves it was usually cool. The deeper you went, the cooler it got. But not now. The melters-of-rock worked deeper than he had ever been.

He'd learned every twist of every cavern in the system as a boy. Now there were new caves, with new twists. He still sweated. Not from the effort of pushing the cart laden with rock, but from the very heat of the air. It



rushed from below like a burning wind, making him long for the next hunting trip in the cooler air outside, even in the desert.

He did not like the new caves. They were dangerous. Carved by his people from the rock, they were not smooth as the old caves were, except where their great machine had been. But once it had passed by, pieces would fall from the roof. Many of his people had been killed. Soon even the old and the young would be driven deep down to push the carts.

A growl from deep in the throat of one of the melters-of-rock stopped Olag in his tracks. They reminded him of the great apes of the stories told by the old people. In a place far to the south, where there were many trees, and much water, the apes, they said, had long arms to swing through the trees. And powerful shoulders that could crush a man if they turned on him.

But these people had never used the force of their arms, only the force of the thunderbolt each one carried. The melter-of-rock wanted Olag to hurry. He was tired as well as hot, but he knew the power of the thunderstick.

At that moment, a rumble from the roof made them both look up. The melter-of-rock began to lumber forward towards Olag, his arms swinging wildly as he tried to move fast. Rock fell around him. Arms flailing, he fell. But his thunderstick left his grip and was caught by Olag. When he looked up, the melter-of-rock was gone. Only a pile of rocks could be seen.

"It can't be a bomb, Doctor. If the energy source was an atomic bomb there'd be terrible destruction. This place looks like a desert, but no worse than that," said Sarah.

"That's right, Doctor," Harry agreed. "I've seen film of what follows an atomic bomb. A terrific shock wave, trees that burn like matches, lakes that boil. That lake doesn't look like it's boiling to me."

"It isn't," replied the Doctor. "And the energy doesn't come from a bomb. Look at the edge of that lake. Does nothing strike you as strange?"

"No trees," said Sarah. "No trees, no grass. Even in a desert, you would expect a few palm trees close to fresh water."

"Why should it be fresh water?" asked the Doctor. "Harry, compute outside atmospheric conditions."

Harry programmed the commands.

"Earth atmosphere ... high temperature ... more humidity than normal for a desert ... and high salinity. High salinity! In a desert! We must be at the coast."

"No, wait, Harry," Sarah broke in quickly. "Look at the altimeter. It's got a minus reading. We're below sea level."

"My friends," said the Doctor, "welcome to the Dead Sea. Now we know where we are. I wonder when we're here? The last time I came to this spot I helped them develop a permanent ink for writing the Dead Sea Scrolls. Ah! As I thought, we're a little earlier than that."

Olag sneaked carefully and silently through the caves. He was looking for a particular rock, formed like a bird's wing. Beneath it was a narrow tunnel, leading to a larger cavern that emerged close to the salt sea.

There he knew the perfect hiding place for the thunderbolt stick. If the melters-of-rock caught him with it, he would be killed for certain.

He came out into the blazing sun. Before him, a strange object. From it stepped a strange figure.

"Good morning, I am the Doctor."

Olag raised the thunderstick in his direction.

"Do be careful with that. You're making yourself look ridiculous. Besides, I'm not sure you know how to use it. The technology looks a little advanced, and it might just go off."

Olag stepped back as two more figures emerged.

"Ah, these are my companions, Sarah and Harry. Forgive me the discourtesy of not affording you a full introduction yourself. You haven't told me your name yet."

It was Sarah who arranged the full introduction, repeating the names with a pointing finger. She pointed at the stranger.

"Olag," he responded.

"Well done, Sarah. Now, Olag, we've got a lot to talk about."

But Olag hurried away behind a rock. He urged the Doctor and his companions to join him quickly.

From their hiding place, they watched two ape-like creatures driving before them some of Olag's people. They each carried a weapon like Olag's.

"Somehow," said the Doctor, "I've the feeling our friend should not be carrying one of those. Well, my friend, why have you got it?"

▶

The night air of the desert was surprisingly chill, but the blaze from the fire threw out its own warmth, as well as a thousand shadows dancing on the walls of the cave. The Doctor thought the venison was delicious, and found the story of Olag and his people fascinating.

The melters-of-rock were aliens of course, because of the manner of their arrival. But he wanted to know more of their craft. It travelled through space, but seemed to have another function. It could dig tunnels as well. And apparently they were digging very deep indeed. But why?

Suddenly, two huge shadows passed across the wall of the cave. Before them stood two of the aliens, bigger than they'd seemed from the distance, and more menacing. Their heads seemed buried into their massive shoulders. Strangely, though each was covered with a thick mat of shaggy hair, both creatures seemed to feel the night chill. They were shivering.

"Feeling cold?" asked the Doctor. "Do draw closer to the fire." But it was the others in the cave who moved. With the menacing weapons pointed at them, the cave people moved quickly where they were told. Deeper into the cave and deeper down.

"I think we'd better do as they say," advised the Doctor. "They do seem rather forceful."

"It's just like the mines of Britain in the Nineteenth Century," said Sarah. "There are men, women and children, young and old, in underground slavery. Only the fortunate ones like Olag get out, to hunt for their masters. But if they want to see their families again, they have to return – to this."

"But this is a greater industrial revolution than the coal-mines brought about," said the Doctor. "Though it is a revolution brought about by releasing energy locked naturally within the Earth."

"What do you mean?" demanded Harry.

"Olag calls them Melters-Of-Rock. But I've heard of them before. They're the people of the planet Ronos. As you can see, they're an advanced race, but I thought they'd all disappeared thousands of years ago by their own actions. A self-destructive civilisation."

"What happened?" asked Sarah.

"Theirs was a very warm planet, but on a spiral path, away from their sun. As Ronos cooled, they began to tap the heat locked deep within the planet. But the process got out of hand. Something went wrong, and they were apparently all wiped out. These Ronans obviously escaped, but on Earth they've found the temperature a little on the cool side for their liking."

"You mean they're drilling to the Earth's core?" asked Harry.

"Precisely, my friend. And if we don't stop them, they'll release the tremendous pent-up energies of all that magma deep below. They'll change the climate of the Earth, and alter the whole course of world history."

As they talked, the Doctor and his companions were led deeper still below.

"This place is wet," exclaimed Sarah. "The rest of the cave system is dry."

"And it's salt water," Harry chipped in. "I've just tasted it."

"My friends, you've just discovered the means to the Earth's salvation. This is where we make our stand," said the Doctor. "Above us is the Dead Sea. They came here because it is closer to the centre of the Earth than almost anywhere else. Before us, the way down. Behind us, the way back up. And as you know, water runs downhill."

Harry protested, "But we'd need something pretty powerful to crack the roof. How can we do it?"

"Olag's thunderstick should help. It's really a laser-type weapon. It should make a hole in the roof pretty quickly. Even if it turns those trickles into streams, the salt water will drive the Ronans below. As you can see, they're avoiding the drips, and pools. There were no seas on Ronos, and they're allergic to salt water.

"Olag, tell your people to run for the surface, for the sun, once I start this little diversion."

Quickly mastering the laser, the roof trickles soon became streams. Panic struck the Ronans. Down they lumbered, towards their precious heat. After them, the waters of the Dead Sea flowed. First a trickle, soon a flood.

"Doctor?" asked Sarah. "Haven't we just emptied the Dead Sea? Surely we've altered the course of history."

"Not at all," the Doctor replied. "The Dead Sea is the drain for the mighty river Jordan. We've just borrowed the water to fill the caves beneath. The Jordan will soon fill the Dead Sea once again. I suppose you could say that we've just parted the waters. Now I remember the first time that was done. In the Red Sea, by Moses. . ."

Andrew Lowes, age ten, of Walls, Shetland Islands, will receive a Dalek kit and the artwork for the story illustration, which John Ridgway will kindly donate.

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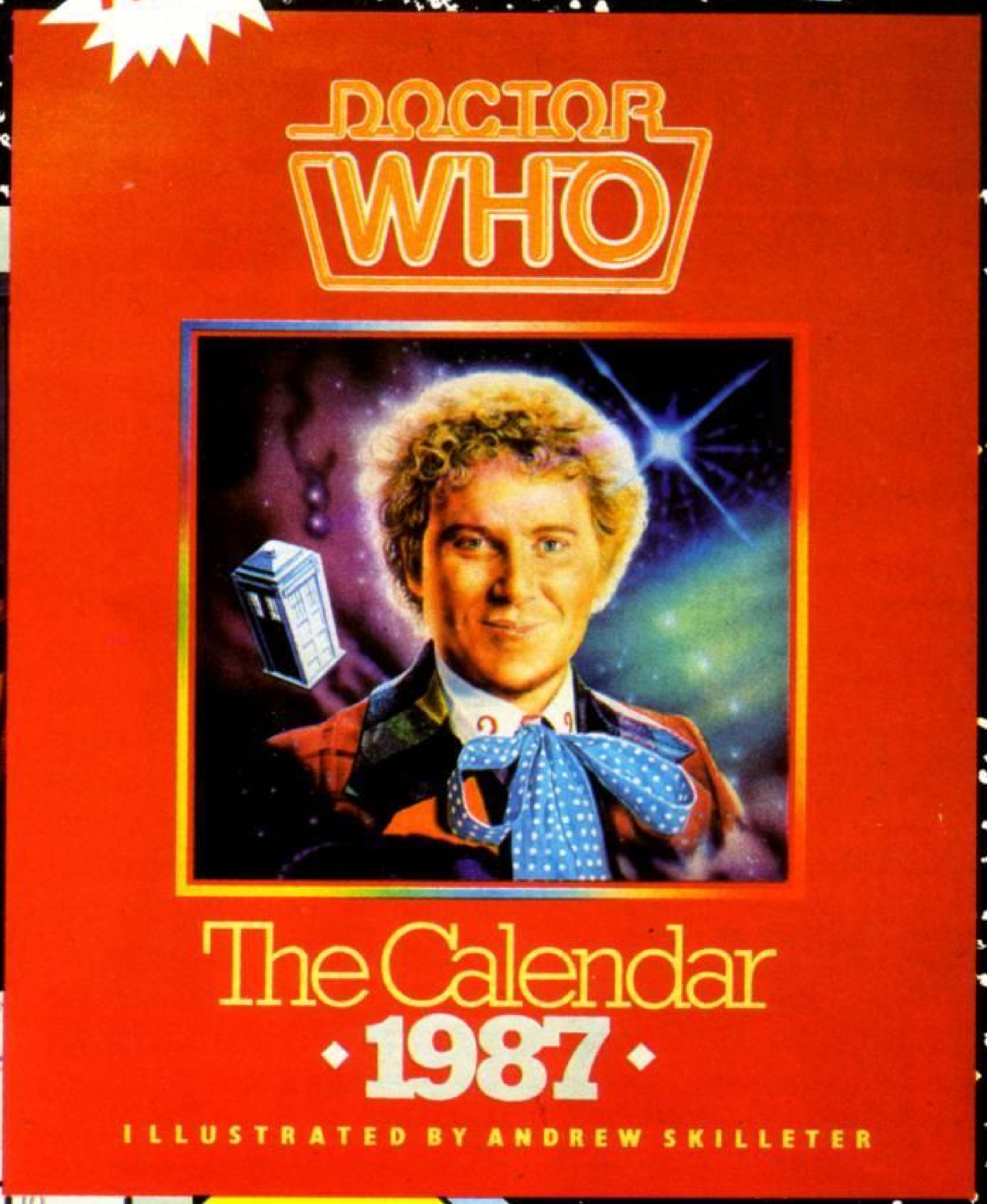
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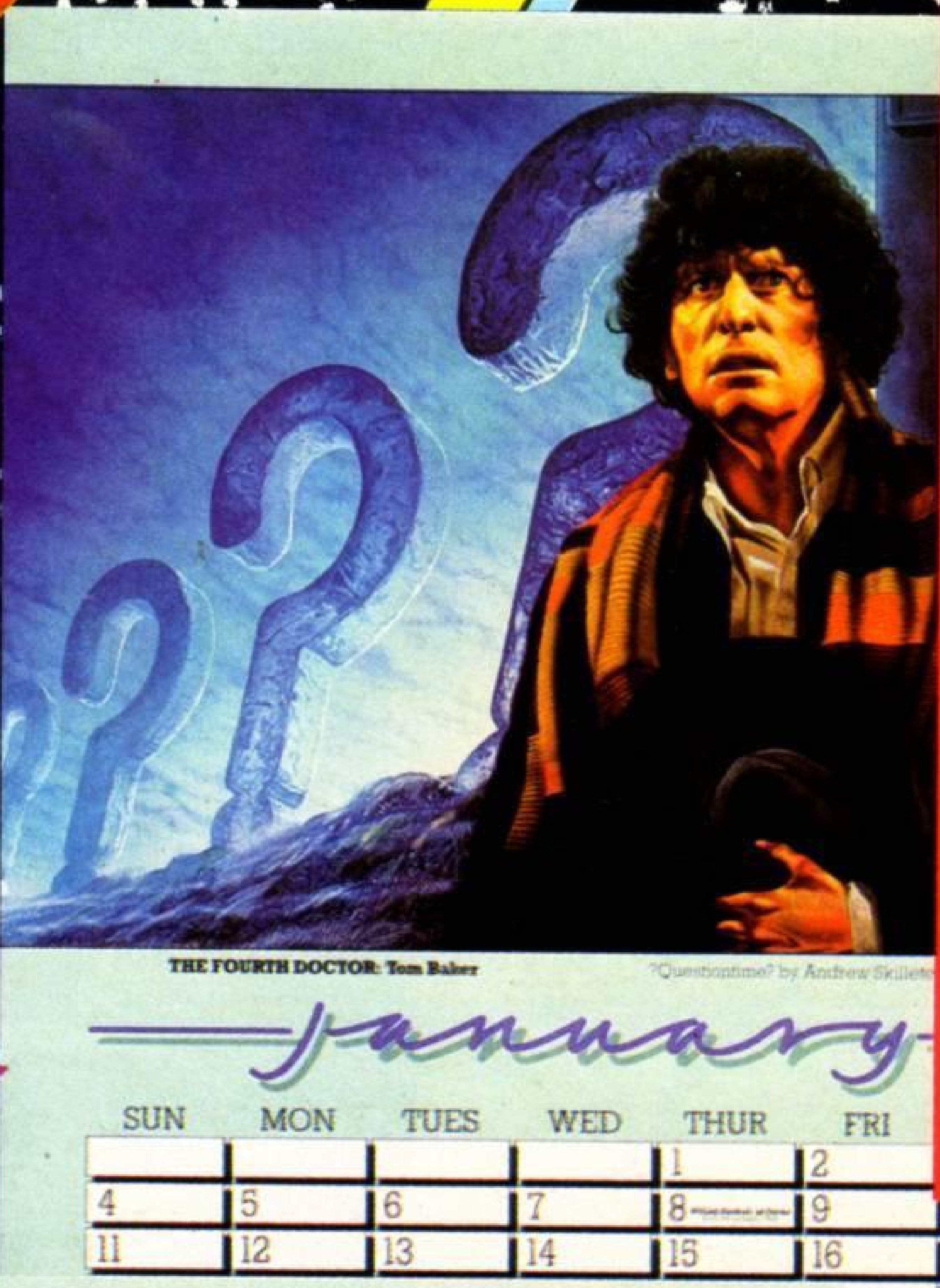
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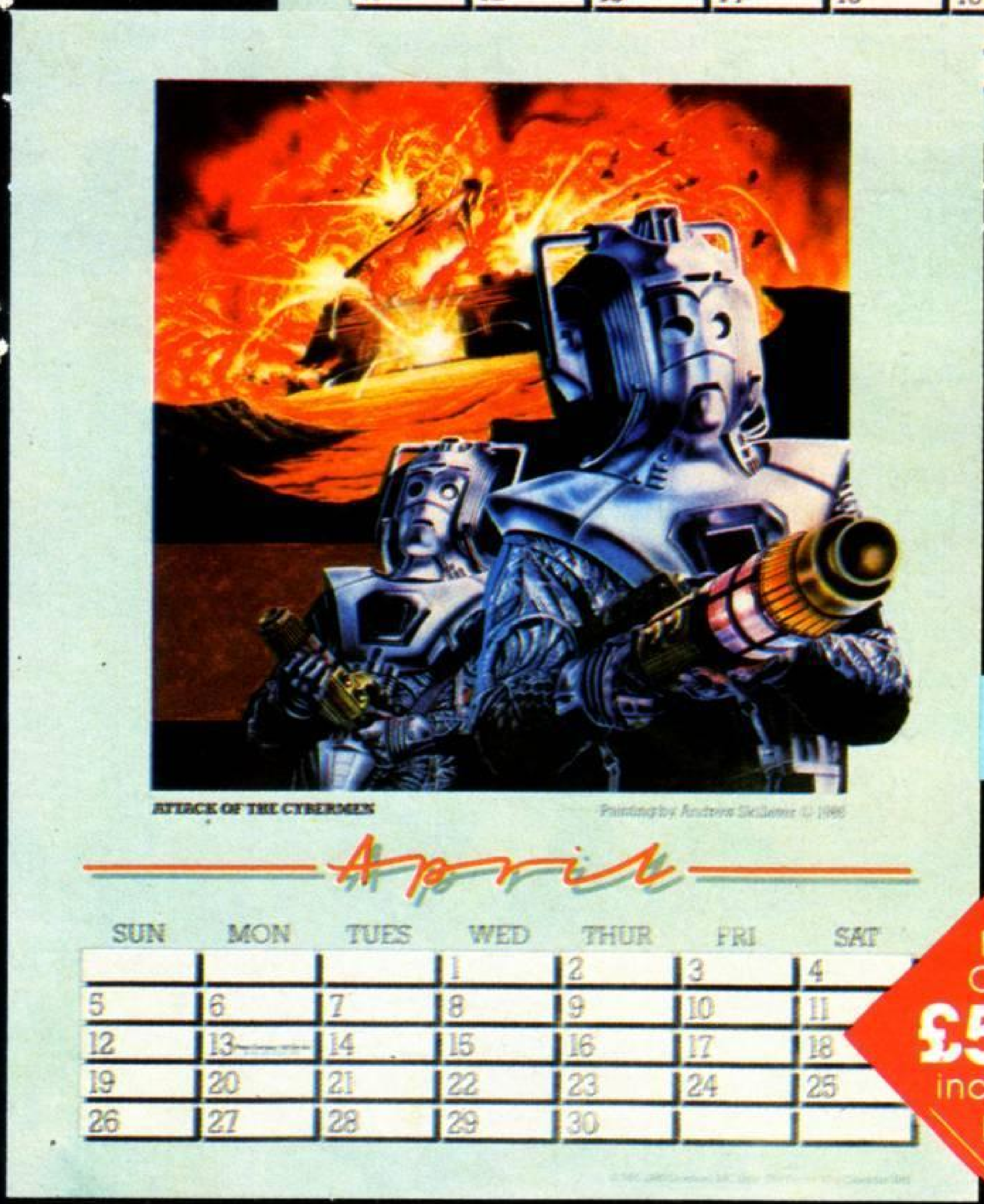
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